

THE ATHENÆUM

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No. 2218.

LONDON, SATURDAY, APRIL 30, 1870.

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BRITISH ASSOCIATION for the ADVANCEMENT of SCIENCE.—The next ANNUAL MEETING of this Association will be held at LIVERPOOL, commencing on Wednesday, September 14, 1870.
President Elect.—Professor HUXLEY, LL.D. F.R.S. F.G.S., President of the Ethnological Society of London.
Notices of Papers proposed to be read at the Meeting should be sent to the Assistant General Secretary, G. GARVIN, Esq. M.A., Harrow. Information about Local Arrangements may be obtained from the Local Secretaries, Liverpool.

THE BRITISH MUSEUM will be CLOSED from MONDAY, the 2nd, to SATURDAY, the 7th of May, inclusive, and no person can be admitted during that week.
From the 9th of May to the 8th of August inclusive in the present year Visitors will be admitted to view the Collections as follows, viz.:—On Mondays from 10 until 6 o'clock; on Wednesdays and Fridays from 10 until 6 o'clock; and on Saturdays from 12 until 6 o'clock.
From the 9th to the 31st of August on Mondays, Wednesdays and Fridays from 10 until 6 o'clock, and on Saturdays from 12 until 6 o'clock.
WINTER JONES, Principal Librarian.
British Museum, 27th April, 1870.

ROYAL SCHOOL of MINES, Jermyn-street.—Prof. GUTHRIE will commence a Course of FORTY LECTURES on MAGNETISM, ELECTRICITY, SOUND, LIGHT and HEAT, on MONDAY, the 2nd of May, at Two o'clock, to be continued on each succeeding week day (Saturday excepted), at the same hour. Fee, for the Course, 4s.
TRENHAM REEKS, Registrar.

ANTHROPOLOGICAL SOCIETY of LONDON,
4, St. Martin's-place, Trafalgar-square.
TUESDAY, May 3, at Eight p.m. Papers to be read:—
1. 'The Aboriginal Tribes of the Nilgiri Hills,' by Major Ross King.
2. 'The Armenians of Southern India,' by Dr. John Shortt.
3. 'The Rajas of Southern India,' by Dr. John Shortt.
J. FRED. COLLINGWOOD, Secretary.

A CONFERENCE on INTERNATIONAL COINAGE, the Introduction of Metric Weights and Measures, and the Abolition of Troy Weights, will be held on FRIDAY, May 6, at Eight p.m., in the Hall of the Society of Arts. EARL FORTESCUE in the Chair. Admission free.
Sir Charles Adderley, M.P., Sir John Bowring, J. P. Smith, M.P., and others, will take part in the proceedings.

ARTISTS' GENERAL BENEVOLENT INSTITUTION,
Incorporated by Royal Charter,
For the Relief of Distressed Artists, their Widows and Orphans.
President.—Sir FRANCIS GRANT, P.R.A.

THE FIFTY-FIFTH ANNUAL FESTIVAL, in aid of the Funds of this Charity, will take place on SATURDAY, the 7th of May, in WILLIS'S ROOMS, St. James's, at Six o'clock.
His Grace the DUKE of ARGYLL in the Chair.

Stewards.
William Agnew, Esq.
F. B. Barwell, Esq.
Robert W. Edis, Esq.
Henry Erill, Esq.
W. P. Frith, Esq. R.A.
Henry Graves, Esq.
J. P. Heseltine, Esq.
A. F. Jackson, Esq.
Thomas Johnson, Esq.
Edwin Long, Esq.
Charles Lutyens, Esq.
Thomas M'Lean, Esq.
* Tickets, including Wines, One Guinea; to be had of the Stewards, and the Assistant-Secretary, from whom all particulars relating to the Institution may be obtained.
JOHN EVERETT MILLARS, R.A., Hon. Sec.
FREDERIC W. MAYNARD, Assistant-Secretary.
24, Old Bond-street, W.

ROYAL LITERARY FUND.—The Eighty-first ANNUARY DINNER of the Corporation will take place in WILLIS'S ROOMS, on WEDNESDAY, May 11th; the Right Hon. LORD DUFFERIN and CLANDEBOYE, K.P., in the Chair.

Stewards.
Sir Henry L. Anderson, K.C.S.I.
The Hon. Evelyn Ashley.
Alfred Austin, Esq.
John F. Bateman, Esq. C.E.F.R.S.
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The Hon. Dudley Campbell, M.A.
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The Hon. George Grenfell Glynn, M.P.
Cyril Graham, Esq.
Rev. Walter M. Hatch, M.A.
John Hoesack, Esq.
Vice-Chancellor Sir W. M. James.
John William Kaye, Esq. F.R.S.
Prof. T. Haylor Lewis, F.S.A.
* Tickets, 1s. each, may be obtained at the Chambers of the Corporation, 4, Adelphi-terrace, W.C.

THE COLONIAL CLUB, 13, Grafton-street, Bond-street, W. is NOW OPEN for Colonists and Noblemen and ladies whatever. Gentlemen desirous of joining are invited to visit the Club House, which possesses every accommodation, and is luxuriously furnished. The preliminary number of 300 Members (entrance fee, Five Guineas) is being rapidly filled up. Beyond that number the entrance fee will be Ten Guineas. Annual subscription, Five Guineas. Forms of application, &c. may be obtained of the Secretary.

PALL MALL CLUB, 6, Suffolk-place, Pall Mall, S.W.—This Club is instituted to facilitate association among Gentlemen who desire to enjoy the advantages of a Club which is free from political bias. There is no pecuniary liability attaching to membership. Members are elected fortnightly by ballot of the Committee.
Entrance Fee, Five Guineas. Annual Subscription, Town Members, Four Guineas; Country Members, Two Guineas.

COMMITTEE, 1870.
Armagh, the Very Rev. the Dean of.
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Brabazon, Major.
Birkbeck, W. Lloyd, Esq.
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Bankers—The London and County Bank, Hanover-square.
All applications to be made to the Secretary, at the Club.

MIDDLESEX HOSPITAL MEDICAL COLLEGE—SUMMER SESSION.—The Lectures and Clinical Instruction in the Wards will commence on MONDAY, May 2nd. The following special Courses of Instruction will also be given during the Session:—
Comparative Anatomy, by Dr. Cobbold, F.R.S.
Demonstrations on Diseases of the Skin, by Dr. R. Living, M.A.
Practical Instruction in Histology, by Dr. Cayley.
Bandaging and Minor Surgery, by Mr. R. Arnott.
For terms and further particulars apply to
E. HEADLAM GREENHOW, M.D. Dean.

ROYAL MANCHESTER INSTITUTION.—AUTUMN EXHIBITION of MODERN WORKS OF ART.

Intending Contributors are informed that the EXHIBITION of MODERN PICTURES in Oil and Water Colours, Specimens of Sculpture and Casts, and Architectural Designs, will be OPENED as soon as practicable after the Closing of the Royal Academy, and that all Works of Art must be sent so as to arrive not later than the 15th of August.
Pictures, &c. from London, will be forwarded by Messrs. J. Gurney & Co., 14, Charles-street, Middlesex Hospital, if delivered to them before the 2nd of August, by Artists who have received the invitation Circular. From other places, Artists who have also received such Circular are requested to send them by the most convenient and least expensive conveyance.
Works sent by other parties must be carriage paid.
Contributions to this Exhibition will not be confined to Artists alone, but will be extended to the Admission of Works from Private Individuals, and from Dealers.
The Council offer the Heywood Prize, of 50l., to the Artist of the best Picture exhibited during the whole period of the Exhibition, provided it has been painted within two years; but they reserve the power of withholding the Prize should there be no work of sufficient merit in the Collection. Pictures by private individuals for Exhibition during a shorter period will not enter into competition for the Prize.
HENRY M. ORMEROD, Hon. Sec.
April, 1870.

UNIVERSITY COLLEGE, LONDON.

CLASS OF BOTANY.
Professor OLIVER, F.R.S., will commence his Course of Lectures on this subject on MONDAY, May 2, at 8 a.m., and will continue the Course at the same hour on the first five week-days during the Summer Session.
Fees, 3s. 3d.; Perpetual, 4l. 4s.
JOHN ROBSON, B.A., Secretary to the Council.

UNIVERSITY COLLEGE, LONDON.

—THE PROFESSORSHIP of MATHEMATICS will be VACANT at the end of the present Session, in consequence of the Resignation of Professor Hirst. Applications for the Appointment will be received up to WEDNESDAY, May 4th, at the Office of the College, where further information may be obtained.
JOHN ROBSON, B.A., Secretary to the Council.
April 12th, 1870.

QUEEN'S COLLEGE FOR LADIES.

TUFNELL PARK, London, N.
Fees for Residents, from Thirty to Sixty Guineas; Governess-Pupils received. Certificates granted. Payments from Entrance. For Prospectuses with list of Rev. Patrons and Lady Patronesses, address Mrs. MOREL, Lady Principal.

HYDE PARK COLLEGE FOR LADIES,

GLOUCESTER TERRACE, HYDE PARK.
The Senior Term began April 29th. The Junior Half-Term will begin May 27th.—Prospectuses containing names of the Professors and Terms may be had on application to the Lady Resident.

ELOCUTION.—Miss FAITHFUL receives Ladies, Members of Parliament, Clergymen, &c., for INSTRUCTION in the Art of Reading and Speaking.—For particulars, apply to SECRETARY, Victoria Press, Princes-street, Hanover-square, W.

DUFFIELD HOUSE, LADIES' COLLEGE,

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VACANCIES for the DAUGHTERS of GENTLEMEN.
Fees, inclusive, according to requirements. Professors attend for English Literature, Foreign Languages, and the Accomplishments. The ensuing Term will (D.V.) COMMENCE on the 2nd of MAY.—For Prospectuses apply to MESSRS. ARNOLD & PARRY, Hanover-square, London.

MISS MARY LEECH'S MORNING SCHOOL

for YOUNG LADIES will RE-OPEN MONDAY, May 2nd, 14, RADNOR-PLACE, Gloucester-square, W.

THE MISSES A. and R. LEECH'S SCHOOL

(late Belgrave Cottage) for LITTLE BOYS will RE-OPEN May 2nd, 45, KENSINGTON-GARDENS-SQUARE, W.

ST. PETER'S COLLEGIATE SCHOOL, EATON SQUARE, S.W.—NEXT TERM will COMMENCE May 2, and will last about three months. Tuition-Fees, 12 to 15 guineas per annum, divisible by three Terms. The Masters will receive Boarders at their Private Residences.
This Proprietary School is readily accessible from the Metropolitan Railway and all Lines terminating at Victoria.
A Scholarship, entitling to free education, open to new comers as well as present Pupils, will be awarded under certain conditions in July next.
For particulars address the Rev. Head Master.
J. FISHER, Hon. Sec.

DIED on the 24th inst., at BOULOGNE-SUR-MER, LOUISA STUART COSTELLO.

MR. C. J. PLUMPTRE will begin his SUMMER COURSE of LECTURES, and Practical Instruction in Public Reading and Speaking, at KING'S COLLEGE, Strand, on TUESDAY EVENING NEXT, May 3rd, at 8.30, with an Introductory Lecture. Fee for the Course ending July 5th, One Guinea. Private pupils in Elocution and for the removal of impediments of Speech and "Clerical Sore-Throat," received at Mr. PLUMPTRE'S residence, 36, Hamilton-terrace, St. John's Wood, N.W. Engagements made with Schools, Colleges and Literary Institutions.

THE COUNCIL of the BOROUGH of LEEDS require a LIBRARIAN to aid in the Establishment and Management of a Public Free Library. Salary 500l. per annum. Applications, with Testimonials, to be sent to the Town Clerk's Office, not later than the 10th May next, addressed to "The Mayor," and endorsed "Application for Librarian."—By order, Leeds, 14th April, 1870. C. A. CURWOOD, Town Clerk.

SILWOOD HOUSE, TUNBRIDGE WELLS.—Establishment for the Education of the Daughters of Gentlemen. The next Term will commence on THURSDAY, the 5th of May.—For particulars, apply to the Principal.

SILWOOD COTTAGE, TUNBRIDGE WELLS.—Preparatory School for the Sons of Gentlemen. The next Term will commence on THURSDAY, the 5th of May.—For particulars, apply to the Principal.

EDUCATION for the DAUGHTERS of NOBLEMEN and GENTLEMEN.—Westbourne-terrace, Hyde Park.—The Lady who conducts the above Establishment has had long experience, receives only a limited number, and has now TWO VACANCIES. The highest references can be given. First-class Masters are in attendance.—Address M. N. Hatchard's, 187, Piccadilly.

MILL HILL SCHOOL, MIDDLESEX.

Head Master—R. F. WEYMOUTH, D.Lit., Fellow of University College, London.

The NEXT TERM will COMMENCE on MONDAY, May 2.

THE UPPER and MIDDLE SCHOOLS, PECKHAM, LONDON, S.E., for the Training of Youths to Business, will RE-OPEN on MONDAY, May 2nd.
The Summer Term is from May 2nd to August 7th inclusive. Upwards of a Thousand Pupils, English and Foreign, have received their Education in these Schools.
Prospectuses forwarded on application to the Principal, JOHN YEATS, LL.D., &c.

DRAWING and PAINTING.—Mr. W. J. FERGUSON continues to GIVE LESSONS in the above, and also in Sketching from Nature.—For terms, &c. address 47, Great Russell-street, Bloomsbury.

DRAWING CLASSES.—Landscape, Rustic, and Draped Figure, Perspective, &c.
MR. ALFRED BARNARD, Esq., begs to announce that his DRAWING CLASS for LADIES commences on WEDNESDAY, May 4th.—8, Harrington-square, N.W.

MR. GEORGE BARNARD, Author of 'Landscape Painting, Perspective, &c.' begs to announce that his DRAWING CLASS for LADIES commences on WEDNESDAY, May 4th.—8, Harrington-square, N.W.

ELOCUTION and READING ALOUD.—Madame KONIGER will OPEN a CLASS for the above on MONDAY, May 2, at half-past Eleven a.m., at her residence, 1, Abingdon Villas, Kensington.

EDUCATION.—SOUTH KENSINGTON.—The late Principal (Married) of a Public School, in connection with the London University, RECEIVES PUPILS and BOARDERS at his Residence, and Prepares for Public Schools, Universities, and various Military and Civil Service Examinations.—For terms, references, &c. address C. R. Messrs. Hatchard & Co., 187, Piccadilly, W.

READING and SPEAKING.—Mrs. BESSIE INGLIS has REMOVED to 15, Bernard-street, Russell-square, where she continues to give LESSONS in ELOCUTION to Ladies and Gentlemen during the Summer months.

GERMANY.—EDUCATIONAL ESTABLISHMENT for YOUNG LADIES, conducted by Miss PETERSEN, at Ploen, not far from Hamburg. Moderates and inclusive terms.—For Prospectuses, containing full information of the Courses of Instruction, apply to Mrs. JAMES BISCHOFF, 112, Regent's Park-road, London, or to the Rev. L. CAPPEL, D.D., Minister of the German Lutheran Church in London, 4, Primrose Hill-road, N.W.

PENSIONNAT G. MEUSER, for Young Gentlemen.—at Nyon, près Genève, Switzerland.
For Prospectuses, containing full information of the Courses of Instruction given in this Establishment, with other particulars, apply to Mr. G. MEUSER, Nyon, Canton de Vaud, Suisse.

FRENCH PROTESTANT EDUCATION, for Young Gentlemen.—INSTITUTION DUPLESSIS-MORNAY, 8, Rue d'Artois, Batignolles, Paris. Principal, Rev. J. GAUTHIER, B.D. German thoroughly taught. Private Pupils received in the Principal's Family. References to English families.—For Prospectuses, &c., apply to Rev. E. BRETHER, Christ's Hospital, London, E.C.

PROTESTANT EDUCATION.—STOLP, POMERANIA.—Friedrich HEINEMANN, who has received the highest Prussian Diplomas, and was for some time Governor in England, has VACANCIES for a FEW ENGLISH PUPILS, to whom he offers a sound liberal education. Resident French and English Teachers. Inclusive Terms, 45 Guineas. References supplied to the Rev. C. R. Hall, Shrewsbury Rectory, Chesport; and James B. Esq., Chesport.

HAMPSTEAD.—A Lady, residing in a well-furnished Cottage, with good Garden and Neighbourhood, and accessible from Town, would be glad TO LET a PORTION of a Lady of Position and her Servant, or to a Gentleman. Separate references afforded. Letters to A. D., Post-office, Hampstead.

NEWSPAPER

THE PRESS.—A Graduate (in Honours) would undertake to furnish LEADERS on moderate terms to a Provincial Paper of Liberal Opinions.—J.L.D., Bedford House, Ealing, W.

AS DAILY GOVERNESS.—A Lady, who holds two First-class Certificates from Queen's College, and a First-class Honour Certificate from Cambridge University Examination for Women, wishes for additional PUPILS. She instructs in thorough English (Language, Literature, and advanced Arithmetic), French (grammatically and conversationally acquired in Paris), German, Latin, and Music. Would be happy to READ WITH LADIES preparing for the ensuing Examination for Women. Highest references. Terms according to Hours required.—Address C. M., Messrs. Parker & Collins, Stationers, 21, Hanway-street, W.

MONSIEUR DE FONTANIER'S COURSE OF FRENCH INSTRUCTION FOR CIVIL SERVICE CANDIDATES, is held on Tuesdays and Fridays. The Composition and Correspondence Class, Wednesdays and Saturdays. Cours Varié—Composition, Style, Lecture, Translation, Conversations, Littérature, à l'usage des gens du monde. Cours Particulier—pour les Institutions Françaises et Étrangères qui désirent se perfectionner dans l'Enseignement du Français.—14, Devonshire-street, Portland-place, W.

EMPLOYMENT WANTED, from about 5 P.M.—GOOD ACCOUNTANT, Correspondent, Official and Mercantile Experience.—F. W.W., 3, Store-street, W.C.

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PHOTOGRAPHIC ILLUSTRATIONS.—TO AUTHORS AND PUBLISHERS.—SAMUEL FREY & CO., Surbiton, S.W., undertake the production of Photographs, in large or small quantities, for Book Illustration. Estimates on application.

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CRYSTAL PALACE.—The GRAND SALOON PUBLIC AND PRIVATE DINING ROOMS, overlooking the Palace and Park, will be OPENED on SATURDAY, May 7th, by BERTRAM & ROBERTS, Refreshment Department.

SCHOLARSHIP EXAMINATION.—MARSHALL'S CHARITY, SOUTHWARK.

NOTICE IS HEREBY GIVEN, that an EXAMINATION will be held in the GRAMMAR SCHOOL of STAMFORD, in the County of Lincoln, on FRIDAY, the 27th day of MAY NEXT, at 11 o'clock in the Forenoon, with a view to the Selection of an EXHIBITIONER for a SCHOLARSHIP of FIFTY POUNDS per annum, for a period of Four Years, in either of the Universities of Oxford or Cambridge, pursuant to the Will of JOHN MARSHALL, late of the Borough of Southwark, in the County of Surrey, Gentleman, deceased, and the provisions of "Marshall's Charity Act, 1855." And Notice is hereby given, that the following are the parties eligible for such Exhibition, and in the following order of priority, that is to say,—

1. Children who are Natives of Stamford, and who shall be attending the Grammar School at Stamford, in the County of Lincoln.
2. Scholars attending the said Grammar School, whosoever born.

No Scholar will be considered eligible to compete at the ensuing Examination, unless at the time of such competition he shall have entered upon the Sixth Half-year of his attendance at the aforesaid Grammar School at Stamford.

The Parents and Guardians of any Scholar who desires to become a Candidate for the above Scholarship will be required one week at least before the said 27th day of May next, to leave at or send by Post to the Office of the Trustees of the above Charity, at No. 9, King-street, Southwark, a Notice in writing, addressed to the Clerk of the said Charity, stating his name and age, and of what borough, parish, or place he is a native, and the place of his education; and every Candidate who shall not so give such Notice will be considered ineligible to compete at the ensuing Examination.

Dated this 20th day of April, 1870.
FERDINAND GRUT,
Clerk to the Trustees of the Charity of John Marshall, deceased,
9, King-street, Southwark.

SCHOLARSHIP EXAMINATION.—MARSHALL'S CHARITY, SOUTHWARK.

NOTICE IS HEREBY GIVEN, that an EXAMINATION will be held at No. 9, KING-STREET, SOUTHWARK, on SATURDAY, the 4th day of JUNE NEXT, at 11 o'clock in the Forenoon, with a view to the Selection of an EXHIBITIONER for a SCHOLARSHIP of FIFTY POUNDS per annum, for a period of Four Years, in either of the Universities of Oxford or Cambridge, pursuant to the Will of JOHN MARSHALL, late of the Borough of Southwark, in the County of Surrey, Gentleman, deceased, and the provisions of "Marshall's Charity Act, 1855." And Notice is hereby given, that the following are the parties eligible for such Exhibition, and in the following order of priority, that is to say,—

1. Children who are Natives of the Old Borough of Southwark, or of the Parish of Christ Church, or of the Liberty of the Clink, and who shall be attending the Grammar School of St. Saviour, in the Borough of Southwark.
2. All Natives of the said Old Borough, Parish, or Liberty, educated at the Free Grammar School of St. Olave and St. John, in the said Borough of Southwark.
3. Native of the said Borough, Parish, or Liberty, whosoever educated, not being less than sixteen, or more than nineteen, years of age, at the time of such competition.
4. Scholars attending the said Grammar School of St. Saviour, whosoever born.
5. Scholars attending the said Grammar School of St. Olave and St. John, whosoever born.

No Scholar of the two first-mentioned Classes will be considered eligible to compete at the ensuing Examination, unless at the time of such competition he shall have entered upon the Sixth Half-year of his attendance at the Grammar School of St. Saviour, Southwark, or at the Free Grammar School of St. Olave and St. John, Southwark, as the case may be.

Every person desirous of becoming a Candidate for the above Scholarship, will be required one week at least before the said 4th day of June next, to leave at or send by post to the Office of the Trustees of the above Charity, at No. 9, King-street, Southwark, a Notice in writing, addressed to the Clerk of the said Charity, stating his name and age, and of what borough, parish, or place he is a native, and the place of his education; and every Candidate who shall not so give such Notice will be considered ineligible to compete at the ensuing Examination.

Dated this 20th day of April, 1870.
FERDINAND GRUT,
Clerk to the Trustees of the Charity of John Marshall, deceased,
9, King-street, Southwark.

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CITY OFFICE—4, KING-STREET, CHEAPSIDE.

LONDON LIBRARY, 12, ST. JAMES'S-SQUARE,

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ROBERT HARRISON, Secretary and Librarian.

THE UNITED LIBRARIES, 307, Regent-

street, W.—Subscriptions from One Guinea to any amount, according to the supply required. All the best New Books, English, French, and German, immediately on publication. Prospectuses, with List of New Publications, gratis and post free.—*A Clearance Catalogue of Surplus Books offered for Sale at greatly reduced prices may also be had free on application.—BOOTH'S CHURCHES, ROSSON'S, and SANDERS & OZLEY's United Libraries, 307, Regent-street, near the Polytechnic.

ADVERTISEMENT.—A Good Medium required

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tion, and experienced in the work of a large and influential country paper, will REQUIRE a SITUATION in about a month. Is accustomed to sub-edit and write local articles. Age 29. First-class references.—"R. L." Post-office, Warwick.

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But, whatever the value of Mr. Rossetti's influence on painting, there can be little doubt that his views have been often misapprehended, and that his sanction has been claimed for works noticeable only for their extreme and eccentric realism. Let us at once say, therefore, that there is nothing in the poems before us to denote sectarianism in Art or to provoke antagonism from any class of true critics in poetry. Mr. Rossetti's genius, which delights to track emotion and thought to their furthest retreats, and to grasp their most delicate and evanescent traits, leads him occasionally into the vague and obscure; but his excellencies—uncramped by the hard limitations of theory—have their rise in those universal sources from which alone great poetry is derived. His book evinces imagination, passion, vivid reality of picture, and, as may be inferred from what we have said, special subtlety in seizing the half-elusive suggestions of thought and feeling; but it has nothing which proclaims the apostle of any one-sided and therefore temporary creed.

From those poems in which the author reveals his power in passion and in poetic realism, we may single out 'Jenny,' 'Sister Helen,' and 'A Last Confession.' The theme of the first—an analysis of the life and feelings of a courtesan—will doubtless be excepted to in some quarters. It is obvious from this and other poems that Mr. Rossetti holds the lawful province of Art to be almost unlimited, and believes that everything comes fairly within it that has a real and natural existence, provided it be susceptible of beauty in treatment; we may remark that in some of the Sonnets this view is carried out with such unflinching boldness, that even readers who assent to the principle may feel startled at the illustrations. With respect to 'Jenny,' however, those who object to its subject can hardly deny that it has been treated with consummate power and in a spirit essentially moral. Life-like in its minute and graphic details, the effect of the whole painting is to inspire a sad heart-sickness for the fall of womanhood, but a sickness which partakes of compassion. With exquisite art, the poet

makes us feel that although the blown rose is in the mire, it was once a bud and had its portion in the sunlight and the dew.

Of 'Sister Helen,' which displays the lyrical and dramatic faculties in their fusion, it would be difficult to speak too highly. The story is mediæval: in accordance with the arts of magic accepted at the time, a young girl, who has lost love and honour, slowly burns away the waxen effigy of her betrayer, in the faith that his life will waste and expire with the melting wax. The vengeance of the implacable girl contrasted with the curiosity, deepening into terror, of her boy-brother (who reports to her the prayer for mercy sent by the victim), and the chorus of awe and lamentation which seems to wail round the lattice, as if the wind had been charged with a human cry, compose a picture the tragic elevation of which cannot easily be surpassed. No quotation would do justice to a poem which depends even more upon the indivisible spirit which animates it than upon beauty of form. In such a case the "Ex pede Herculem" dogma would be a fallacy.

From 'A Last Confession,' an extract is possible, because the poem includes descriptions which are complete in themselves. A dying man relates to his confessor, in Lombardy, the murder of a girl whom he had idolized, and who had lapsed from his love into a life of shame. The narrative would be perfect both in substance and shape, did we not feel that the verse, though clear and musical, had a certain sameness due especially to the great preponderance of lines ending in monosyllables. The poem in question is the only example given by Mr. Rossetti of blank verse. Judging from a solitary specimen, we should say that he does not exhibit, in blank-verse narrative, all the variety and opulence of rhythm which we find in his rhymed lyrics. In the characterization and passion—in a word, in the psychology of the story—Mr. Rossetti is admirable. Nothing can be truer or more dramatic than the wild excitement in which the lover slays the fallen idol who has taunted him, or his surprise when he sees her dead.—

Then came a fire
That burnt my hand; and then the fire was blood,
And sea and sky were blood and fire, and all
The day was one red blindness; till it seemed
Within the whirling brain's entanglement
That she or I or all things bled to death.
And then I found her lying at my feet
And knew that I had stabbed her, and saw still
The look she gave me when she took the knife
Deep in her heart, even as I bade her then,
And fell, and her stiff bodice scooped the sand
Into her bosom.

And here is the portrait, full of fascination and individuality, of the girl as she appeared to the hapless man in their better days. In these times, when good illustrations are hackneyed and new illustrations are too often strained, such an image as that which we have italicized is a delicious surprise:—

Yes, let me think of her as then; for so
Her image, Father, is not like the sights
Which come when you are gone. She had a mouth
Made to bring death to life,—the underlip
Sucked in, as if it strove to kiss itself.
Her face was ever pale, as when one stoops
Over wan water; and the dark crisped hair
And the hair's shadow made it paler still:—
Deep-serried locks, the darkness of the cloud
Where the moon's gaze is set in eddying gloom.
Her body bore her neck as the tree's stem
Bears the top branch; and as the branch sustains
The flower of the year's pride, her high neck bore
That face made wonderful with night and day.

Her voice was swift, yet ever the last words
Fell lingeringly; and rounded finger-tips
She had, that clung a little where they touched
And then were gone o' the instant. Her great eyes,
That sometimes turned half dizzily beneath
The passionate lids, as faint, when she would speak,
Had also in them hidden springs of mirth,
Which under the dark lashes evermore
Shook to her laugh, as when a bird flies low
Between the water and the willow-leaves,
And the shade quivers till he wins the light.

Apart from the Sonnets, we think that of the meditative poems 'The Portrait' carries away the palm. Grief in the soft twilight of memory with the halo of faith round its brow, stands before us in such recollections as these:

A deep dim wood; and there she stands
As in that wood that day: for so
Was the still movement of her hands
And such the pure line's gracious flow.
And passing fair the type must seem,
Unknown the presence and the dream.
'Tis she: though of herself, alas!
Less than her shadow on the grass
Or than her image in the stream.

That day we met there, I and she
One with the other all alone;
And we were blithe; yet memory
Saddens those hours, as when the moon
Looks upon daylight. And with her
I stooped to drink the spring-water,
Athirst where other waters sprang;
And where the echo is, she sang,—
My soul another echo there.

But when that hour my soul won strength
For words whose silence wastes and kills,
Dull raindrops smote us, and at length
Thundered the heat within the hills.
That eve I spoke those words again
Beside the pelted window-pane;
And there she hearkened what I said,
With under-glances that surveyed
The empty pastures blind with rain.

Here with her face doth memory sit
Meanwhile, and wait the day's decline,
Till other eyes shall look from it,
Eyes of the spirit's Palestine,
Even than the old gaze tenderer:
While hopes and aims long lost with her
Stand round her image side by side,
Like tombs of pilgrims that have died
About the Holy Sepulchre.

It is with reluctance that we pass over Mr. Rossetti's early poem, 'The Blessed Damozel'—a study remarkable for reality of manner, always in keeping with spiritual beauty of idea; over 'Eden's Bower,' in which the perversion of feminine nature—its love turned into cruel fascination, its sympathy into hatred—is deified; over 'Stratton Water,' in which the best characteristics of old ballad poetry are wonderfully reproduced; and over 'The Burden of Nineveh,' to be dwelt upon for its striking pictures and its Hamlet-like speculations (touched at times with ironical humour) on the contrast afforded between the remote and the present. We must leave all these and come to the Sonnets, from which, perhaps more than from all else that Mr. Rossetti has given us, poets and poetical readers will hereafter quote. It is true that, owing to Mr. Rossetti's fondness for seizing phases of emotion as airy and shifting as the tints of sunset, some of them may escape the mind even of the poetical reader, unless he catches at once the writer's point of view, and follows him rather than the intuition of sympathy than with the mere vision of intellect. Nor in such a sonnet as that entitled 'He and I,' do we feel quite sure that Mr. Rossetti has done all that he could for his readers, or that the whole poem might not have been more definite without loss to its delicacy of treat-

ment. Taken as a whole, however, these Sonnets, which chiefly record the experiences of life between the mysteries of Love and Death, form a noble series. We may more especially mention that on the 'Vita Nuova' of Dante, not because it is one of the most striking, but because it confirms our view that, if any work has influenced a mind remarkable for its independence, that work is the 'Vita Nuova.' Its essential features—the love which is one with religion and the intensity of devotion which a knight, turned devotee, might offer to the Virgin—seem again revealed to us in Mr. Rossetti's Sonnets. The wealth of illustrative beauty is, however, far greater in the present work. What can be more intense in expression than the love uttered in the following, or the desolation which it conjectures!—

LOVESIGHT.

When do I see thee most, beloved one?
When in the light the spirits of mine eyes
Before thy face, their altar, solemnize
The worship of that Love through thee made known?
Or when in the dusk hours, (we two alone),
Close-kissed and eloquent of still replies
Thy twilight-hidden glimmering visage lies,
And my soul only sees thy soul its own?

O love, my love! if I no more should see
Thyself, nor on the earth the shadow of thee,
Nor image of thine eyes in any spring,—
How then should sound upon Life's darkening slope
The ground-whirl of the perished leaves of Hope,
The wind of Death's imperishable wing!

Here, as an exception, is a simple landscape:—

THE HILL SUMMIT.

This feast-day of the sun, his altar there
In the broad west has blazed for vesper-song;
And I have loitered in the vale too long
And gaze now a belated worshipper.
Yet may I not forget that I was 'ware,
So journeying, of his face at intervals
Transfigured where the fringed horizon falls,—
A fiery bush with coruscating hair.

And now that I have climbed and won this height,
I must tread downward through the sloping shade
And travel the bewildered tracks till night.
Yet for this hour I still may here be stayed
And see the gold air and the silver fade
And the last bird fly into the last light.

The reader must take these examples as pledges that throughout the series he will meet with beauty as rare and suggestion as fine as we have instanced. We would direct him specially to a song, entitled 'The Wood-spurge,' which intervenes between the Sonnets. We have no further space for comment or quotation; but we shall have written to little purpose if there be any poem in the volume to which our readers will not eagerly resort.

The Vicar of Bullhampton. By Anthony Trollope. (Bradbury, Evans & Co.)

MR. TROLLOPE continues to be an industrious and prolific author, but in the present instance he has deserted to some extent the path he usually follows. In the well-chosen words which he has prefixed to this novel, he gives us to understand the point of view from which he would desire to be criticized. He has made an attempt to direct public attention, with all delicacy consistent with the subject, to the miseries in which an unhappily large class of our fellow creatures are involved, and asks for the public sympathy with them on the uphill path of their return to virtue. "I have introduced," says he, "the character of a girl whom I will call for want of a truer word that

shall not in its truth be offensive,—a castaway. I have endeavoured to endow her with qualities that may create sympathy, and I have brought her back at last from degradation, at least to decency." This purpose has perhaps been carried out with as much success as could have been expected, though as the author has not unnaturally shunned the history of Carrie Brattle's fall, it is difficult to estimate the amount of merit in her subsequent reformation. That she is pretty and affectionate is nearly all we know of her: we see that she is harshly regarded by many selfish relatives, but whether the hardness of her father or the tenderness of Frank Fenwick, the clergyman, has more of true love in it, it is hard to say, or whether the justice of the one is less admirable than the mercy of the other. That mercy prevails over justice in the end we are glad to learn, but in the long antagonism between the two exponents of these qualities, the hard old miller, Jacob Brattle, on the one side, and the impulsive and rather self-absorbed vicar on the other, our own sympathies are not altogether enlisted on the side Mr. Trollope would desire. Both characters are admirably drawn, though neither rises at all above the level of common life; but so much anxiety is displayed to make the vicar not too angelic, that he provokes one occasionally by the narrowness of his nature. Like most philanthropists of the age (notably those who correspond with the Home Secretary on behalf of their *protégés*), he can sympathize only with the sufferings of those whose sufferings are self-inflicted; and while most laudably desirous of raising and comforting the fallen, is absolutely incapable of considering the keener pangs endured by those whose life's struggle it is to stand upright. We trace a similar spirit in other relations of his life. Aided and abetted by his wife (a feminine edition, and a pretty one, of himself), he makes it his business to force on a match between an old friend of his own, who proves himself an utterly selfish lover, with a young lady of his wife's acquaintance, who, though exquisitely womanly at heart, has a strength of character which he cannot appreciate, because its harsher side is turned towards his friend. In a long warfare on parochial matters with a foolish old nobleman, whose silly arrogance is only redeemed by a chivalric readiness to admit his mistakes when proved, our vicar is again quite incapable of tolerating any pride but his own; and our admiration of his conduct, as to Sam Brattle, though there the better side of his character is well exhibited, is much modified when we learn from the miller that his foolish patronage of the lively boy has done much to unsettle the character of the man. The other *dramatis personæ* are all well drawn, though, of course, we have seen some of them before. There are some Trollopean lawyers and clergymen, one thorough old gentlewoman, and the miller's wife, one of Nature's ladies, Lord St. George, a nineteenth-century improvement on his father the Marquis, a dissenting preacher, of a type which is, we hope, uncommon, and a gallant captain, who rescues Mary Lowther from a marriage with the vicar's importunate friend, and so gives the story an orthodox conclusion. On the whole Mr. Trollope deserves our gratitude both for his story and his moral, though we must protest against any confusion between the selfish fears of those who are

harsh to their "unfortunate" relations, and an honest pride of race, which is not too common, and which, in the absence of a wider Christianity, does much to maintain the purity of English families.

The Life of Rufus Choate. By Samuel Gilman Brown. (Boston, U.S., Little, Brown & Co.; London, Low & Co.)

THE subject of this biography was an eminent American lawyer, the effect of whose eloquence on juries was almost uniformly successful, and who would probably have attained high judicial honours in England. It is significant of the American system that Mr. Choate had to decline a seat on the bench of the Supreme Court on the ground that he could not afford to take it. At the same time his highest annual receipts never exceeded 4,500*l.*, and the average during the last eleven years of his life was not quite 3,600*l.* From a temporal point of view the American bar may not be able to compete with the English, but we are much struck in reading the Life of Mr. Choate with the conscientious manner in which he laboured to discharge the duties of his profession. At first, we are told, he found little encouragement, and for two or three years he thought of giving up the bar. But when once he began to get business his extreme diligence and his fidelity to his clients, coupled with his skill and eloquence, earned him a favourable reputation. He shrank from no amount of exertion. His exhaustive preparation of his cases, his habit of doing his best before every tribunal, instead of reserving his more brilliant efforts for those who were worthy of them, his incessant thought and watchfulness during the progress of a case, made him a master of his art. We have an insight into his practice in the advice he gave to a young beginner: "Take down every adjective, adverb and interjection that the witnesses utter." His system of preparation is illustrated by the way in which he used to take any volume of Reports and argue out the cases in it, examining all the authorities cited, finding others which had been overlooked, and getting up the whole of each question as carefully as if he was to discuss it the next day before a bench of the highest jurists. He continued this practice down to the end of his life, and we can understand how much it contributed to his readiness. In the same manner, whenever he had lost a case he would always fight it over again to himself, to see if he had left out any argument which would have proved successful. We are told that he had once been hastily summoned to the house of a dying man to draw a will, and that after he had returned home and was in bed, it suddenly flashed across his mind that something had been omitted. He sprang up, dressed himself, rode off through a violent storm to the house of his dying client, explained the reason of his return, and drew up a codicil which remedied his former omission.

The instances which are given us of Mr. Choate's success with juries are sometimes eminently dramatic. We are surprised, indeed, to hear that he quoted Latin and Greek at Nisi Prius, but even this habit does not seem to have told against him. The great turkey-stealing case, as it is called, was one of his triumphs. In this case the prisoner was tried

four times over, and no jury could be found to agree. The evidence for the prosecution was strong, but Mr. Choate was retained for the defence, and every time there was one dissenting juror. Another notable trial was that of a man named Tirrell, who was accused of murdering his paramour, and also of setting fire to the house where the murder was committed. Mr. Choate got him off on both charges, partly by discrediting the witnesses, partly by starting a theory of somnambulism. It is said that Tirrell had the impudence to call on his counsel after the second acquittal, and to suggest that as his innocence had been so obvious to two juries the defence must have been a simple matter, and half the fee might fairly be returned. Rufus Choate's answer is not recorded. It is evidently one disadvantage of the American system of advocacy that a bargain should have to be made between the counsel himself and the man who has the most painful interest in the result of his efforts. We are told that Mr. Choate was averse to personal contact with his clients in criminal cases. All he said to Tirrell before the trial was, "Well, Sir, are you ready to make a strong push for life with me to-day?" and on Tirrell replying in the affirmative, Choate added, "Very well, we will make it." If it was necessary to take instructions from accused persons, Mr. Choate made a practice of never asking them whether they were guilty or innocent, but he watched their demeanour carefully and drew his own conclusions. "He did it—he sweats so!" was his remark after one of these interviews. The best tribute to Choate as a defender came from a witness whom he was cross-examining in a civil case. A vessel had been stranded with specie on board, and the master of the stranded vessel confessed that the master of another ship which came to his help had agreed with him to embezzle the greater part of the specie, and to say that the Malays had stolen it. Choate was pressing this witness about the details of the agreement, and in particular about some suggestion which overcame the witness's scruples. After some reluctance the witness replied, "Well, if you must know, he said that if any trouble came of it we could have Mr. Choate to defend us, and he would get us off if we were caught with the money in our boots."

It will interest our readers to hear what a leading American lawyer has to say about the practice of our own courts:—

"I heard a cause partially opened to a committee of Lords; another partially argued to the jury in the Exchequer; and another partially argued to the Lords Commissioners. The A. G. [Attorney-General] Jervis, [Sir John Jervis,] and Mr. Cockburn, [Alexander E. Cockburn,] open respectively for and *versus* Pate, for striking the Queen. There was no occasion for much exertion or display, and there was nothing of either. Mr. Cockburn had the manner of Franklin Dexter before the committee. Mr. Marten seemed animated and direct in a little Exchequer jury case. Pate would have been acquitted in Massachusetts. The English rule is,—knowledge, or want of it, that the act is wrong. The prisoner's counsel, in my judgment, gave up his case by conceding; he feared he should fail. I thought and believed he might have saved him. The Chief Judge presiding, Alderson, [Sir E. H. Alderson,] offended me. He is quick, asks many questions, sought unfavorable replies, repeats what he puts down as the answer, abridged and inadequate. The whole trial smacked of a judiciary, whose members, bench and bar, expect promotion from the Crown. Their doctrine of insanity is scandalous. Their treatment of medical evidence,

and of the informations of that science, scandalous. One thing struck me. All seemed to admit that the prisoner was so far insane as to make whipping improper! yet that he was not so insane as not to be guilty. Suppose him tried for murder, how poor a compromise! The question on handwriting was 'do you believe it to be his?' after asking for knowledge. Opening the pleadings is useless, except to the courts, and is for the court. The counsel interrogating from a brief; leads in interrogation being very much on uncontested matter. It saves time and is not quarrelled with. The speaker is at too great a distance from the jury. Their voices are uncommonly pleasant; pronunciation odd, affected, yet impressing you as that of educated persons. Some, Mr. Humphry, Mr. Cockburn, occasionally hesitated for a word. All narrated dryly; not one has in the least impressed me by point, force, language, power; still less, eloquence or dignity. The wig is deadly."

The French courts impressed Mr. Choate more favourably. He particularly mentions that the advocates were bare-headed, and that their dress and manners were better than those of the English bar. It is a question, however, if he was qualified to give a wholly impartial judgment. A slight change is often more unwelcome than absolute novelty.

The Original Ordinances of more than One Hundred Early English Guilds; together with the Olde Vsages of the Cite of Wynchestre; The Ordinances of Worchester; The Office of the Mayor of Bristol; and The Customary of the Manor of Tettenhall-Regis. From original MSS. of the Fourteenth and Fifteenth Centuries. Edited, with Notes, by the late Toulmin Smith, Esq. With an Introduction and Glossary, &c. by his Daughter, Lucy Toulmin Smith. (Trübner & Co. Printed for the Early English Text Society.)

SINCE our remarks on Dr. Brentano's work were published, in last week's number of our Journal, the volume itself has reached our hands, to which the Essay is intended to be introductory; a handsome, closely-printed volume of near 600 pages, the Essay not included. To work upon the history of the Guilds of former England must have indeed been a labour of love to Mr. Toulmin Smith; for otherwise he could never have undergone the marvellous toil and anxiety of collecting, from a hundred sources, the vast bulk of materials, the cream of which only, so to say, has found a place in these pages. It was not allowed him, however, to bring to completion this work of many years and much research; though it was only, apparently, when he was nearing what were intended to be his closing pages that he was called away from his labours.

Aided evidently by kind and clever friends, Mr. R. Morris and Mr. Furnivall, no doubt, among the foremost, Miss Toulmin Smith has carried the closing portion of her father's work through the press; illustrated, too, to the last with Notes, and the same class of notes—brimfull with curious information—which render doubly interesting the previous pages of the book. Fortunately, too, for the interests of the book, its continuator was all the better fitted for paying this tribute of affection to her father's memory, in thus carrying into effect the labours and aspirations of his latest years, from the fact that for long she had acted as his amanuensis, and, as she says, was no stranger to his accumulated notes and

papers. We have no space, unfortunately, for enlarging upon the characteristics of the work, and must therefore content ourselves with remarking, after a sufficiently lengthy examination of its pages to warrant us in saying so, that it is a book ably compiled and of singular interest, and a most welcome contribution to our knowledge of the social life and usages of this country in the Middle Ages.

Dr. Brentano's Essay, taking a far more extended scope, as already noticed, was written independently of Mr. Toulmin Smith's work. To the remarks which we have already made upon one or two points in which the Essay seems somewhat deficient, we adhere. We find, however, that in the able Introduction which Miss Smith has supplied to her father's book, the trading and money-making features which characterized some among the Social Guilds have been dwelt upon to some extent (p. xxxv), and that, though unnoticed by Dr. Brentano, they receive illustration in several passages in the body of the work: the cultivation, too, of music by some among the English Guilds is noticed in page 294.

The fact that the greater proportion of the Ordinances of the Guilds contained in the volume are mostly written in the English of the latter part of the fourteenth century, is the great feature, no doubt, which commended Mr. Toulmin Smith's work to the Early English Text Society. The whole, we believe, of the forty-five sets of Ordinances here given in full, have been selected and transcribed from three large bundles of vellum and parchment, formerly kept—from their bad state we can hardly say "preserved"—in the Tower of London, and now deposited in the Public Record Office; being a portion of the Returns made as to the foundation, statutes and property of Guilds, in obedience to an order issued by the Parliament held at Cambridge in 1389. By far, however, the greater proportion of these returns were made in Latin; a selection from which, mostly in the shape of translations, without the Latin, form the second part of the book. Many items of these returns have perished, no doubt, from the combined agencies of time and neglect; and so, no very accurate conclusion perhaps can be come to from the five to six hundred skins, which in various states—some few unmutated, many not so fortunate—still survive. If we may judge, however, from the volume before us, the Guilds, both Craft Guilds and Social Guilds, were more numerous in Lynn and Norwich than any other parts of this country. The question not unnaturally presents itself, whether the people who gave to this part of England its name of "East Anglia," had any peculiar tendencies of their own in this direction; for even many an humble village of Norfolk was not without its Guild.

Not the least valuable part of the volume is the Glossarial Index which Mr. Morris has supplied at the end of the work.

Recreations of a Recluse. 2 vols. (Bentley.)

Now that Dr. Boyd's literary notoriety has become an affair of the past, we can experience charitable satisfaction at learning that an essayist, whose worst faults were prolixity and feebleness, and whom we believe we were partly instrumental in putting out of vogue,

still retains at least one enthusiastic admirer. Other followers have proved faithless, but of the thousands who in no far distant time applauded the country parson's learning, humour, style, and knowledge of character, there yet remains one disciple to claim honour amongst the highest writers for "A. K. H. B." Again and again, in his two volumes of extracts from miscellaneous authors, does our Recluse declare a cordial, if not reverential, regard for the harmless producer of those numerous volumes about things in general, of which it was our duty to speak certain unpleasant truths in opposition to the transient caprice of Mr. Mudie's supporters. In one place we are told that "A. K. H. B. was right enough in describing the 'something like indignation' with which we occasionally reperused a volume which enchained us in our boyish days,"—a resentful excitement, by the way, which must sometimes disturb the man who can remember the day when he accorded a second perusal to the 'Graver Thoughts of a Country Parson,' and was simple enough to think that the author surpassed the average of rural curates in culture and intelligence. Another page reminds us how in an unusually happy and bright moment the "pleasant, popular A. K. H. B.," after making the original discovery that misery is apt to sour the temper of kindly mortals and incite persons of ferocious natures to acts of ferocity, was pleased to remark, "when you see a poor cabman on a winter day, soaked with rain and fevered with gin, violently thrashing the wretched horse he is driving, and perhaps howling at it, you may be sure that it is just because the poor cabman is so miserable that he is doing all that." Further on in the compilation the Recluse calls "the most popular of clerical essayists" to give evidence that people do not grieve deeply on learning that death has deprived them of an ordinary acquaintance. The last paper of the second volume closes with an affectionate reference to the observant and philosophic "A. K. H. B.," who after discerning signs of sadness in the face of an eminent man, felt himself justified in attributing those manifestations of dejection to secret and ineradicable sorrow for a wife, whom the mourner had buried in early life. But it is not enough for the Recluse to demonstrate his loyalty to his master by frequent allusions to and quotations from his works: not content with extolling him directly and openly, the Recluse renders to "A. K. H. B." the finer and more subtle flattery of imitation. After borrowing the title of his volumes from Dr. Boyd's 'Recreations of a Country Parson,' he adapts to his own chapters of compilation several of the names which the clerical essayist invented for his peculiar compositions. Moreover, from the brief sentences of original writing whereby the author connects his extracts, it appears that so far as literary style is concerned he has no higher ambition than the ability to put together slipshod sentences after the manner of his principal instructor.

In one important respect, however, the Recluse and his teacher are very dissimilar. So far as the vague and awkwardly expressed notions of the latter could be called thoughts, they were the thoughts of a person endeavouring to think for himself, and contriving to regard his most commonplace performances as the results of original inquiry and reflection. The Recluse, on the other hand, makes no effort to

think for himself, or to persuade others that he is an independent thinker. It is enough for the student, whom ill-health perhaps has made a peruser of books by incapacitating him for every kind of active diversion, to mark passages in the writings of his favourite authors, classify them in commonplace books, and reproduce them in papers which bear an equal resemblance and dissimilitude to the prose essay and the dictionary of quotations. Having given proper prominence to his regard for Dr. Boyd, we need not observe that his choice of authors is not altogether creditable to his critical discernment; but, together with many worthless books which he has read attentively, he has glanced at the works of several of the best writers of English literature. If he has spent too much time over Miss Braddon's novels, he is not completely ignorant of Shakspeare. He has an intelligent appreciation of passages taken from the Waverley Novels and the fictions of Mr. Dickens and Mr. Trollope. But we cannot congratulate him on his somewhat novel way of distributing the entries of his commonplace books. The chapter entitled "About the White Hairs that come of Care or Terror" is perhaps the most readable of all the collection of extracts, and may be taken as a favourable specimen of the craftsman's method. The first paragraph of this paper reminds us how, on the outbreak of the Northern rebellion, Falstaff told Prince Hal that his "father's beard had turned white with the news" of the insurrection,—a quotation followed in the next page by Chaucer's lines—

Who that getteth of love a little blisse,
But if he be always therewith wyis
He may ful soone of age have his hair,

and parallel quotations from Wordsworth and Southey. "Didactic Doctor Armstrong," James Beattie, described as "another didactic doctor," Mr. Matthew Arnold, Shelley and Hartley Coleridge are then noticed, quotations being given from their poetical compositions to show that they had considered instances of premature greyness. To the same end, scraps are given from the poetry of Byron, Tennyson, and Mrs. Browning; then the compiler goes on to divert himself by telling anecdotes of persons rendered grey by anxiety or profound sorrow. Fouché accounting for the whiteness of his locks by saying that he had "slept upon the guillotine for twenty-five years;" Charles the First turned grey rapidly towards the tragic close of his calamitous career; a severe illness quickly bleached Walter Scott's locks, which time had only sprinkled with grey. Then come twelve more pages of quotations and anecdotes: Voltaire's well-known lines on Frederick the Great's first white hairs; Byron's account of the prisoner of Chillon's greyness; lines from Alexander Smith's poetry, and several passages from works of prose fiction. Gerald Griffin and Thackeray were both aware that mental agony sometimes affected the colour of the sufferer's hair; Messrs. Charles Reade, Victor Hugo and Wilkie Collins have given proof in their writings that the sudden greyness which comes of fierce and acutely-painful emotion is a phenomenon of which they are cognizant. The novelists being thus disposed of, the compiler returns to poetical quotations, and finishes up his chapter on "White Hairs" with verses by Wordsworth, Quillinan and Southey; and when the reader turns the leaf

and comes upon the next chapter, "About Dunces at School who became Prizemen in After-life: a Chapter of Instances," after the fashion of dunces, he finds the book wearisome, and marvels why people should take so much trouble to produce tedious literature. In justice to the Recluse, it should be observed that he questions the probability of his book's amusing any numerous class of people. "Only a reader," he admits, "who cares for themes with variations—the themes from some one composer, the variations from very many—and who likes to compare accent and tone, and characteristic phrasing in the parallel passages; only such a reader, perhaps, will be capable of understanding what there is of recreation in such pages; to say nothing of understanding what it is to be a recluse." Not being such a reader as the Recluse especially wishes to please, we certainly have not derived much recreation from his pages, which may be described as an unsuccessful attempt to impart to a badly-arranged dictionary of quotations the qualities of light and entertaining literature. As an index-maker the Recluse might find congenial occupation, and do literature some service worthy of thanks; but we cannot compliment him on a work which indicates that he has not quite escaped the doom which he hoped to avoid by retirement from scenes of action.

The Austro-Hungarian Empire and the Policy of Count Beust. A Political Sketch of Men and Events from 1866 to 1870. By an Englishman. (Chapman & Hall.)

THIS volume, with its appendix of maps and its details of statistics and documents, is devoted to a portion only of the contemporary history of the last four years,—a period made known to us by the newspapers, and, it may be thought, capable of illustration by newspaper cuttings. It is, however, precisely this portion of passing history which claims careful consideration, not merely from the political student, but from the general public, because the events are obscure to us, and the situation is complicated, requiring a systematic exposition for its proper comprehension. In this age of events our attention is so engrossed that many incidents of importance scarcely attract passing attention. We appreciate to some extent the discovery of gold in California, but few of us feel how it has affected mankind by the development of new resources on the Pacific, and also within the continent of North America itself. The development of new countries and the regeneration of old communities are among the most permanent effects of the march of events in our day. Regions only known to the ancient empires as wastes are now teeming with a new and active life. Such is the case not only with regard to Russia, as to which we begin to feel so much interest, but also with regard to Austria. Sadowa we could understand, because it was a battle, but we do not yet apprehend the history of Austria since that battle.

This is the subject which "an Englishman" undertakes to treat, and he has the advantage of being an Englishman resident in Vienna and conversant with facts; but he is not without the disadvantage of being a partisan. It is scarcely possible to deal with the matter without giving a prominent place to Count Beust, but in this volume Count Beust usually figures rather as the author of events than as one who has

a part in them. This gives the air of a panegyric to the book, and some parts read like an apology,—one of those pieces of biography in which a man or his advocates vindicate the hero's good deeds by palliating his errors. In the case of Count Beust there is already the necessity for explanation, because he has been engaged in discussions with Count Bismark, and has maintained an angry feeling in North Germany, while he is found diplomatizing in every part of the world. What is least known is, that he has been found in disagreement with the leading statesmen of the West on principles of political morality rather than on matters of expediency.

The author has probably fallen under the personal fascination of Count Beust, and his book exhibits to us a man undoubtedly remarkable, even at this epoch; one who, although a foreigner to Austria, and an alien from the religion of the majority, has managed to promote vast constitutional changes by clever dealing with individuals, with races and with events. It is perhaps owing to the fact that he is a new man that he has been able to accomplish this, being free from the traditions and engagements of party, and, possibly, free from the scruples of any party. We must, however, acknowledge that the author of the apology has only confirmed suspicion with regard to his higher statesmanship or consistent policy. Count Beust was, although the author does not state it, a student of constitutional government while minister in England many years ago, and he has a knowledge of the system and natural capabilities for its application; yet, after all, he is shown to us as what he always has been, a Minister of Foreign Affairs, and, we must say, a diplomatist of the old traditions. The diplomatist will be found throughout to dominate the constitutionalist, and we cannot help fancying that the minister is chiefly a constitutionalist by the force of circumstances, for it is in vain that the writer represents Count Beust as the great author of constitutionalism, when Count Beust could, no more than his predecessors, overcome the Hungarian difficulty. He had to acknowledge and accept Hungarian independence, and thereby to accept the dual system, or division of the empire in two, a system which the writer claims the merit for Count Beust of having originated.

The Cisleithan remnant thus left has not yet been consolidated or pacified, and Count Beust and the ministers have to contend with the conflicting demands of the Bohemians, Poles, Servians and Roumans; to say nothing of the Germans, and we have still to ascertain whether he will be successful in conciliating them. It is, in fact, a very complicated political problem, and the reader will find much material for its investigation in the work before us. The solution of these difficulties greatly affects Count Beust's foreign policy, and is a topic which demands much consideration. Dismissing the more familiar but less important questions of Count Beust's general relations with Prussia and France, and of his various dealings with their sovereigns and ministers, it is those other more immediate relations which are really most operative in connexion with the dealings of the Austrian Chancellor of State. Austria is, as is well known, and as this book among others illustrates, a somewhat arbitrary aggregation of portions of the discordant races belonging to

the neighbouring countries. Now the work before us strongly corroborates what has been the suspicion of statesmen, that the policy of Count Beust is to barter the interests of Europe for the votes of petty nationalities, to sacrifice principle, and endanger the maintenance of peace. Count Beust is here brought before us as the new saviour of Turkey, yet he seems to have used Roumania as a piece to play with Prussia, as he used Galicia as a bait for Russia; Servia had been treated, regardless of the Porte, as an ally of the Servian nationalities in Austria. The writer boldly assumes for Count Beust the settlement of the Egyptian difficulty, when, if the real facts were stated, he would be found to have gone out of his way to negotiate with the Khedive and to have employed the Emperor of Austria as an instrument of personal intervention with the Sultan. It was this encouragement of the Khedive which favoured his resistance, yet Count Beust is put before us as the chief arbiter of Eastern policy in resistance to Russian invasion. The multiplication of such cases adds to our political difficulties and is creative of political danger. The acts of Count Beust are not, however, limited simply to this diplomatic action, for he has managed to compromise constitutional government on its revival in Austria under his auspices by giving the open example of the repudiation of financial obligations under contract, and it appears to be one of the chief objects of the publication of this book to offer a defence for him on this head. So far as the public are concerned, they have only seen some newspaper correspondence about Austrian bonds, but it appears from these pages that the subject has been one of ministerial representations from France, and, what the writer does not state, from England also.

In the adjustment of the financial relations with Hungary, Count Beust thought himself under the necessity of putting an income-tax on the public debt, which he might legitimately have done, but in his hands it became simply a mode of forcedly reducing the interest. This was done in such a manner as gravely to compromise the public credit. He was not, however, content with exercising legislative prerogative over the home debt, but he acted in the same way with regard to the loans raised under special contract in England and France, and the amount of which was not considerable, and he thought he had satisfied the occasion by assigning an arbitrary compensation. It may well be conceived that this measure encountered the protests of the capitalists of Europe, because it affected not only a small portion of Austrian foreign debt, but in its principle and precedent the whole of the debts and bonds under contract, amounting probably to one thousand millions sterling. The matter might have been easily settled, and at small pecuniary cost, and possibly without pecuniary indemnification; but Count Beust resisted not only financiers, but ministers and ambassadors, and put in print avowals of repudiation, which read like parodies of the most contemptible governments of South America. Two of these despatches the writer has published in French, but he has not translated them, as he has done other documents, nor has he given the despatches of the foreign ambassadors.

Count Beust treats repudiation as a consequence of constitutional government, and says that he is obliged to give something to the deputy, while he is reproached by the Prussian press for employing "lawyer doctors" as finance ministers, and of allowing his tools to exhibit at the same time want of knowledge and want of principle. In the mean time the mere introduction of free institutions is producing a vast development of the resources of Austria, but in this the merit of Count Beust appears to be very small. It is not surprising, therefore, if in Austria there is a large party who deny the merit of the chief minister, and think that he and his colleagues must be removed before constitutional government can be thoroughly carried out.

Essays upon the Form of the Law. By Thomas Erskine Holland, M.A., Barrister-at-Law. (Butterworths.)

ONE of the ablest of our London Police Magistrates has lately taken the bold step of declining to convict a person charged with offending against a statutory provision, on the ground that, with six Statutes and two sets of Orders in existence, the poor man could not possibly understand what he was required to do. If the bold fiction which supposes every man to be acquainted with the law is thus to be disregarded, it is difficult to see, in the present state of our Statute Book, where the immunity from penalties is to cease. Where shall a real knowledge of the contents of our Statute Book be found? Not in the legislature, for we have seen that illustrious body solemnly repeal statutes which had been repealed twenty years before. Not in the Judges, for we have known a learned and elaborate judgment delivered upon a statute which had been long repealed. That the state of our Statute Book is a disgrace to this country, every one admits; and we will add that the puny efforts which have been made to remedy this acknowledged evil are little less disgraceful than the evil itself.

It is now thirty-seven years since Lord Brougham issued a Commission on Statute-Law Consolidation. In the same year a Committee for the Consolidation of the Criminal Law was appointed. This Committee "issued thirteen Reports, but produced little further practical result." Unfortunately, the labours of law commissions in general seem to terminate in reports. We have had a surfeit of reports, proving most clearly, what every one admitted long before—the existence of the evil—and explaining very clearly how it may be remedied; but the evil itself still remains.

Some expurgation statutes, or acts repealing statutes which have become obsolete, are almost the only fruits which have ripened during these thirty-seven years. Besides this, in answer to an invitation from the Commissioners on the Digest of the Law (offering, if we remember rightly, very inadequate remuneration), three learned gentlemen are engaged in preparing drafts of acts consolidating the Laws relating to Bills of Exchange, Mortgages, and Rights of Way. The commission was given in June, 1868. We do not know the usual time of incubation in such cases; but we believe no one of these drafts is at present prepared. It would be interesting to ascertain the amount that has been spent in connexion with these commissions. It might, we think, be found

that our expurgation statutes have cost us rather dear. We may mention, also, that in June last Mr. Gladstone, in answer to a question from Mr. Hadfield, stated that the first volume of a new edition of the Statutes, edited by Mr. Wood, and prepared by a committee at the request of Lord Cairns, would be published as soon as the committee had come to terms with the Treasury. So the public are kept waiting while the Treasury and the Committee are higgling about the price!

The book before us is composed partly of original matter, but principally of articles and letters which have before appeared in different periodicals. The object of the author is to enforce the importance of such a formal arrangement of our laws as may make the knowledge of them really accessible, and to suggest the mode in which this end may be accomplished. As we have said, the manner in which this may be done has been often stated, and we do not find anything very original in the author's suggestion that it should be accomplished by the successive stages of digesting,—consolidation,—codification. But if Mr. Holland is not original in his suggestions—and who can be original on a subject which has occupied the thoughts of so many lawyers for so many years!—he has the merit of expressing his views with very considerable power. As a work of great ability upon a subject which has never attracted the general attention which it deserves, we should be glad if the present volume should circulate beyond the small band of determined men who have waded through the blue-books in which this matter has heretofore been principally discussed. The agreeable style of the author gives some hope that this may be the case.

We are slow to complain of an author for overrating the importance of his subject. When, however, we remember the matters of moment which are now before Parliament, it is difficult to repress a smile at the statement that "the amendment of the form of the law of England is a more pressing necessity than the improvement of the matter of which it consists." This very lawyer-like view of the subject reminds us of the tale of the old conveyancing counsel who, on retirement from his profession, purchased an estate at a great price. The estate had a perfectly unimpeachable title, and was in a ring-fence, but it turned out to consist only of sand and shingle.

Social Morality: Twenty-one Lectures delivered in the University of Cambridge. By F. D. Maurice. (Macmillan & Co.)

NONE of his many works is, in our judgment, more eminently characteristic of Mr. Maurice than this volume. Whilst reading it, we are charmed by the freedom from exclusiveness and prejudice, the large charity, the loftiness of thought, the eagerness to recognize and appreciate whatever there is of real worth extant in the world, which animate it from one end to the other. We gain new thoughts and new ways of viewing things, even more perhaps from being brought for a time under the influence of so noble and spiritual a mind. But lectures on such a subject as *Social Morality*, delivered in the University of Cambridge, cannot be treated merely as intellectual *pabulum*: they must form a whole;

they must contain a doctrine. What is this doctrine? Do we accept it or not? and if so, with what limitations and qualifications? These are questions which we must ask ourselves, and they are easier asked than answered. For here it is, we think, that we get to the weak side of Mr. Maurice's beautiful, and in many ways very powerful, mind. He has a horror of systems and formulas, as cramping and narrowing, and tending to separate men into schools and parties. They have this danger, no doubt: at the same time, wholly to discard and ignore them is to run a great risk of falling into looseness and vagueness of thought. We really cannot get on either in teaching or in speculating without defining our terms, and making it clear to ourselves as well as to others what it is that we mean to put into our notions: otherwise we may at the end of a mental process fancy we have found something as a result which in reality we had unconsciously assumed at starting. This is what, as it seems to us, Mr. Maurice, on principle, objects to doing; on the contrary, he prides himself, as a reasoner, on using language with no exclusive strictness of signification, but in the same way as it is commonly employed by "ordinary men and women." But must he not admit that at least two-thirds of all the disputes and differences going arise from the very fact that ordinary men and women are content to attach so little of precise and accurate meaning to the words that are ever in their mouths? It is not that they are wilfully false, and say one thing when they mean another; they have never thoroughly thought out in their own minds what it is they do mean. Of course, all definitions, not even excepting those of pure mathematics, are more or less arbitrary and provisional, and to be accepted subject to enlargement, modification, or restriction on fuller information; and it is most important that this truth should be recognized and kept in mind. But, though we must not suffer ourselves to be held in bondage by definitions, we need them that we may avoid ambiguity. Mr. Maurice deems it unnecessary to define what he means by "*Social Morality*," because, he says, he uses the words in no esoteric sense, but in that which they ordinarily bear; and to ascertain what this is, he refers us to men of the world, novelists and historians, such as Chesterfield, Fielding, Montesquieu, and Guizot, who all recognize the supreme importance in men of something beyond outward acts, of an *ἦθος*, an inward habit, or character from which suitable actions shall naturally flow. But it becomes clear from these Lectures that he really means more than they did, or as he would probably prefer to put it, that their language is admirably true and satisfactory, but has more meaning in it than they themselves were fully conscious that it possessed. This may be; but would it not have been better and more scientific to go into the matter at the outset, and point out wherein they were blind or deficient, that we might be able to judge for ourselves how far he is entitled to claim them as allies or not? His conception of "*social morality*" is deeper and more solemn than theirs. He can use their language, but it is only by putting into it something that he does not find there; and it is no use to profess to employ words in their common signification if all the while we insist on it that their full meaning is commonly underrated or misunderstood.

The gist of these Lectures may, we think, be stated as follows: *Social Morality* consists not in outward acts, still less in formal maxims; but, as we said, in an *ἦθος*, in habits of mind, in a certain character, which fit men for living in the relations in which they find themselves. When we consider what these relations are, we shall find that they naturally divide themselves into three groups: (1) those of the Family, (2) those of the Nation, (3) those of the whole Human Race. Why these relations rather than any others? it may be asked. Mr. Maurice answers—because they have this speciality about them, that they are not self-chosen; we find ourselves in them: whether we like it or not, there they are. We are born members of a Family by the very fact of having a father and mother; we are born members of a Nation distinguished from other nations by a law, a language, and a form of government: we are conscious that we have by birth wider ties with men simply as men. Mr. Maurice urges that we must not think of these relations merely as the ornaments and embellishments of our existence: additions on the whole, though with many drawbacks, to the sum of its happiness. They are, he says, "the core of human society," "implied not only in its well-being, but in its very being." We may refuse to accept the obligations imposed upon us by these relations, and by our acts set them at naught; there is a principle of selfishness in all of us, which is ever urging us to do so. But the outraged relation always avenges itself. If we will not suffer it to be a blessing, it becomes a curse, but escape from it we cannot. Nearly the whole of the volume is devoted to a detailed discussion of these three groups of relations—a discussion in many places perhaps too full of detail, though Mr. Maurice's redundancies have always so much interest and charm that it is impossible to wish any of them away. Then comes the question, what are these relations in whose meshes we find ourselves tied and bound by the fact of coming into the world? Whence is this mysterious power that they possess? They are not of men's creation; men simply, without any choice of their own, find themselves in them. Surely, says Mr. Maurice, they point to a Power above men, who guides them, and cares for them. Surely they prove that there is a Divine Source and Root of Humanity: and how can this Divine Source and Root be more truly and fully expressed than in the simple words *Our Father who is in Heaven*?

We do not pretend that we have done justice to Mr. Maurice's expositions and arguments in this necessarily brief outline; but, to the best of our belief, we have not misstated his drift. Now, whether there be or be not a divine source and root of humanity, in Mr. Maurice's sense of the words, or in any other, is a point obviously quite unsuited for discussion in these columns; most assuredly it would be as far as possible from our wish or intention to seem to deny or doubt it; but what is legitimately within our province is the question whether Mr. Maurice's reasonings add anything to the previous arguments in its favour; and this we doubt very strongly. Even granting that these groups of relations,—the Family, the Nation and Mankind at large,—were as special, as binding and as mysterious as he would have us regard them, they are not the only mysterious things in the world. Human life and the whole

universe are nothing but mystery, if we only go deep enough, and are altogether inexplicable, looked at in and by themselves. But Mr. Maurice appears to forget that an hypothesis is not necessarily to be accepted merely because it explains, and that it is a sound logical position to take shelter under a simple confession of ignorance. But, further, we are unable wholly to go with him in the language he uses as to these relations. He thinks that in examining facts he sees a special sacredness and stringency in these fundamental bonds which are confessedly not deliberately fashioned by men, but under whose sway they come, whether they will or no; and he asks, whence is this? Does it not show that they spring from a divine source? It seems to us that they have this special sacredness and stringency in his eyes precisely because, not being the work of men, he, without being fully conscious that he does so, assumes that they *must* spring from a divine source. The ground and basis which he thinks he infers, he, in reality, presupposes. Without this tacit assumption, we doubt if these relations would seem more important or of more binding obligation than many others into which men certainly enter of their own free choice. Take the case of friendship. There is no relation purer, more unselfish, or more powerful in its influence than this when at its best; yet it is one in which men do not naturally find themselves, but which they voluntarily form. Supposing friendship to clash with paternity or fraternity, as it may very often do without anything that may fairly be called fault on any side, and a man to cleave to his friend at the cost of an estrangement from father, wife or brother: is Mr. Maurice prepared to say that he is acting on an impulse of selfishness, and flying in the face of the social order—outraging the natural bond for the sake of one self-chosen? He appears to think it is true that from the natural relation between the man and the woman—that closest union expressed by the word "marriage" in all its fullness of meaning—radiates a principle which cements and governs other bonds of a somewhat cognate character,—that it is, so to say, in virtue of the teaching of marriage that we are able to contract friendships,—a notion which we should consider over-fanciful and untrue. We should take still more serious objection to his language as to the second group of relations—those of the Nation. In what respect are the relations in which a man stands by being born an Englishman, a Frenchman, or a German, more sacred and essential than those in which he stands by being, if not born, yet reared, a Catholic, a Lutheran, or a member of the Church of England? Mr. Maurice would probably answer, first, that the national bond is one which men do not form for themselves; nations are formed and grow up by some process over which men's deliberate purpose has little influence; whilst this is not true of churches and sects, which are the result of wilful divisions, the work of that spirit of blindness and selfishness which leads us to misunderstand, and divides us from, our fellows. Secondly, that while the church or the sect can be changed, the nation cannot. A man can at will cease to be a Protestant and become a Catholic; he cannot at will put off the Englishman and become the Frenchman. It would be impossible for us here to go into the many considerations involved in a point of this nature,

but we incline to think that the difficulties of change are in the one case underrated, in the other exaggerated. In both there would be a laying aside of one set of traditions and associations, and a taking up of another. As nationality is concerned with far more sides of a man's nature than creed, the transfer would be, so far, more complicated and less likely to be thorough, but the difference would, after all, be one of degree, not of kind. But even granting that nationality is indelible—something that cleaves to a man like his bodily make—is it, therefore, a relationship of such awful import? The fact of his having been born an Englishman or a Frenchman is, no doubt, very important for any man, just as are the facts of his being six feet high or having red hair: but are we justified in making so much more ado about the one than the others? Of the National as of the Family relations we ask, Are they more sacred and stringent than others which seem artificial? We should think, for instance, that educated Frenchmen and Englishmen had, and ought to have, closer affinities with each other than either with the uneducated of their own nation. If this is the case, would Mr. Maurice call such a state of things anti-social, and therefore *pro tanto* inhuman?

Regarded then as a scientific treatise, it seems to us that these Lectures fail to enforce what is apparently the aim and drift of their author, and that this failure is due to an entire absence in Mr. Maurice of that coldness of intellect which is almost, if not altogether, an indispensable condition of clear and precise thinking. His mind is ardent and enthusiastic, with far more in it of the poet than of the logician, and he does not, perhaps cannot, distinguish in his conceptions between what he simply receives and what he himself contributes. Saturated as he is with faith in the Divine Source and Issue of Humanity, he looks on all that might be called its commonplace phenomena so long and lovingly that at last they glow for him with a glory and a meaning which, to colder and sadder eyes, seem sometimes fanciful and exaggerated, and hardly ever so evident as to serve as a valid basis for philosophical speculation. But we always learn from Mr. Maurice, even when we differ most widely from him—learn so much that it needs no small effort of self-control to hinder us from submitting unreservedly to his guidance. He has pre-eminently a great mind; and the influence of a great mind, whether we consider its particular opinions sound or unsound, cannot be otherwise than strengthening and refreshing. Of the merely literary merits of the book, it is needless, and to us would appear almost an impertinence, to speak.

OUR LIBRARY TABLE.

Essays and Stories. By the late G. W. Bosanquet. With an Introductory Chapter. By C. R. Brackenbury, R.A. (Low & Co.)

THE introductory chapter by Mr. Brackenbury tells a little, though very little, of the author,—but it is enough to awaken in the reader a feeling of almost personal regret for a young man of so much promise who died so young. We learn that he was born in 1845, that "he was trained to work and to aspire" by wise parents, that he studied for the army, passed a brilliant examination, and he made an excellent officer, who studied zealously the duties of his profession,—devoting his leisure time to drawing and literature. His imagination had been captivated by Mr. Ruskin's books, and he set to

work to learn to draw, although he had no sort of mechanical aptitude. By dint of the perseverance which was the distinguishing trait in his character, he obtained the facility of hand necessary to express his intentions on paper. After being some time in the army, he quitted the profession and subsequently entered the Civil Service. He seems to have suffered from the heart-sickness which attacks all thoughtful minds in the face of the great questions of Faith and Scepticism and the condition of things in this world which is so full of perplexity, and for which in the breaking up of creeds each man must find his own solution. George Bosanquet had a thoroughly religious mind. He was kept clear of the perils and temptations that beset young men in their early life by the safeguard of a strong and worthy attachment, but before he had worked himself clear on the subject that occupied his thoughts, and before he had entered into the settled life of domestic happiness that lay before him, he died in January, 1869. Earnest, courageous, industrious, upright, he had the aspirations, but not the faculty, of genius. The *Essays and Stories* in this volume just fall short of being excellent; they are very good up to a certain point, and then betray the absence of the vital force which was needed to render them complete. The essay entitled 'Religion in the Army' is the best,—it is the most effectual, as well as the most interesting. The account of the Mission Hall at Aldershot, founded by Mrs. Daniell, and of that lady's labours and influence over the soldiers, is remarkable. All the observations in this essay are marked by good sense and good feeling; and one is disposed to regret that a man who seems to have so well understood the soldier's life should have left the service. The short paper called 'Off the Line' has a touching and melancholy interest,—it is the history of so many men!

Leading Articles. By Hugh Miller. (Edinburgh, Nimmo.)

WE are scarcely surprised at this republication, because we know that there are people in Scotland who think Hugh Miller a great man, and treasure every word he ever wrote. Those who, like ourselves, think he was only a local hero, who will be very soon forgotten, will not care much for this volume.

WE have on our table *Contemporary Annals of Rome*, with Preface by Rev. M. Capel (Richardson),—*Report on the Agriculture of Belgium*, by Dr. A. Voelcker and H. M. Jenkins (Clowes),—*Modern French and English Dictionary*, by F. E. A. Gasc (Bell & Daldy),—*Shakespeare's Comedy of Twelfth Night*, and *Shakespeare's Tragedy of Antony and Cleopatra*, with Illustrative and Explanatory Notes by the Rev. J. Hunter, M.A. (Longmans),—*Christendom, sketched from History in the Light of Holy Scripture*, by C. Girdlestone, M.A. (Low),—*The Fourth Nicene Canon and the Election and Consecration of Bishops*, by J. B. McClellan, M.A. (Macmillan),—*The Authenticity of John's Gospel deduced from Internal Evidence*, by J. Orr (Williams & Norgate),—*The Lame Devil* (Tucker),—and *Relazione della Commissione Parlamentare d'Inchiesta sul Corso Forzoso dei Biglietti di Banca, presentata alla Camera dei Deputati*, 3 vols. (Firenze). Among new editions we have *Five Years in Damascus*, by J. L. Porter, D.D. (Murray),—*Poems and Lancashire Songs*, by E. Waugh (Bell & Daldy),—and *The True Rights of Women*, by F. Aikin-Kortright (Partridge). Also the following pamphlets: *The Stepping-Stone to Irish History* (Longmans),—*On Art Training*, by J. G. Crace (Bumpus),—*The Royal Minstrel*, revised by John of Derby (Exeter, Devon and Somerset Printing Company),—*A Leap for Love*, by A. M. Baker (Cheltenham, Williams & Son),—and *Broadcast*, by the Writer of 'The Universal Church' (Trübner).

LIST OF NEW BOOKS.

Theology.

Ante-Nicene Lib.—*Writings of Tertullianus*, Vol. 2, 8vo. 10/6 cl.; *Apocryphal Gospels, Acts, &c.*, 8vo. 10/6 cl. Bleek's *Introduction to New Testament*, Vol. 2, 8vo. 10/6 cl. Booth's *The Lord's Supper, a Feast after Sacrifice*, cr. 8vo. 5/

- Calthrop's Lost Sheep Found, &c., Sermons to Children, sq. 3/6
 Channing's (Dr. W. E.) Complete Works, new edit. cr. 8vo. 3/6
 Drummond's Spiritual Religion, cr. 8vo. 6/4
 Girdlestone's Christendom Sketched from History, in the Light of Holy Scripture, cr. 8vo. 3/4 swd.
 Kell's Introduction to Old Testament, by Douglas, Vol. 2, 10/6
 M'Millan's Fulness of the Spirit, cr. 8vo. 4/6 cl.
 Martin's The Atonement in Relation to the Covenant, 6/4 cl.
 Nicholson's Useful Concordance to Holy Scriptures, 12mo. 2/4 cl.
 Orr's Authenticity of John's Gospel, &c., 8vo. 2/6 swd.
 Paul's Scriptural Account of Creation Vindicated, &c., cr. 8vo. 5/6
 Winslow's (Rev. O.) Consider Jesus, 18mo. 1/6 cl.
 Words Heard in Quiet, by E. A. W., Preface by B. Philpot, 4/6
Philosophy.
 McCosh's Laws of Discursive Thought, cr. 8vo. 5/4 cl.
Law.
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 Trollope's Paul the Pope and Paul the Friar, new ed. 12mo. 3/6
 Warren's Bloomfield, a Tale, 12mo. 3/6 cl.

THE ABOLITION OF TESTS.

Oxford, April 27, 1870.

THE Bill which has been introduced by the Government into the House of Commons for the purpose of abolishing our present restrictions, is sufficiently thorough to satisfy the most uncompromising University reformer. The Conservative party naturally view it with deep regret, for, though they still hope that it may not pass during the present session, yet the evil day will be at least only put off for a time, and sooner or later the measure is certain to become law.

The principal objection—perhaps the only serious objection which is urged to its adoption—is, that it will destroy the religious character of the University. It may be worth while to consider how far this objection will hold good when viewed in the light of existing facts. The University may be said to have a religious character in several different ways.

First, as a teacher of religion, as directly instructing those committed to its charge in certain definite beliefs. Now it is quite certain that—granted the existence of a great number of teachers who do not profess these beliefs—the University must abdicate the function of teaching them. But this plea is of no value at all as an objection to the abolition of Tests; for Oxford has, in the admission of non-Anglican undergraduates, already given up her right to teach religion to all who resort to her for education; and for those who are Anglicans the general teaching of the University is purely secular. The only form in which religious teaching, as such, is supposed to be still enforced, consists in the appendage to the various examinations of a Special Examination in Divinity. This, however, so far from encouraging religion, has the very opposite result: it promotes a mere cram-knowledge of the facts of the Old and the New Testaments which is subversive of any true reverence for Holy Writ; it is regarded as a thankless task by undergraduates, who consider themselves justified in making use of *memoria technica*,

however profane, to enable them to retain the necessary amount of facts; it fosters not the devout reading of the Bible, but the hurried perusal of some analysis which gives as shortly as possible a summary of all that is most likely to form the subject of the questions asked. Under this head religion has nothing to fear from the change which is proposed.

Secondly, the religious character of the University may mean the religious character of her members. It is said that the present system excludes from the government of the University the enemies of religion, and that the abolition of Tests would admit such persons, and so gradually destroy its character as a religious body. In proof of this, attention is directed to those who from time to time find themselves obliged to resign their Fellowships and their position in the University because they are no longer adherents of the creed which they once subscribed; and we are reminded of the evil of still allowing such men to occupy posts of influence and to be members of the governing body of the University. But this argument is a most unfortunate one: for those whom the present system excludes are conscientious persons who are willing to make sacrifices for the opinions at which they have arrived, and it retains those, if any such exist, who are willing to swallow their scruples, and, for the sake of some inferior motive, to express their adherence to formularies which in their heart they hold of no account, or even positively disbelieve. We do not mean to assert that there are at the University any who act so basely as to be untrue to their convictions because of the loss that would follow from openly declaring them; but still the presence of such persons in a large body is always possible. Be this as it may, there is no doubt whatever about the existence of the former class. In the first place, there have been a large number of Roman Catholics who have done so (and we would remark, in passing, that any system which thrusts out such a man as Dr. Newman is thereby necessarily self-condemned); and in the second place we may notice that during the last year at least five Fellows of Colleges (two at Oxford and three at Cambridge) have resigned their Fellowships because, from a point of view quite divergent from the Catholic, they had ceased to believe in their hearts the traditional dogmas of Anglicanism. Now the very fact of their doing so shows that they were men whose faithful loyalty the University could ill spare; by driving them out, she was depriving herself of some of her best friends.

Thirdly, the religious character of the University may mean the general average of opinions on religious subjects which are put forth by her members. In this sense the advocates of Tests urge, and very plausibly, their value. It is said that there are, unfortunately, a number of men engaged in teaching, especially among the younger Tutors and Fellows of colleges, who at present suppress any anti-Christian sentiments which arise in their hearts, and profess at least some degree of orthodoxy, because, if they wandered very widely into heterodox doctrines, their own consciences, as well as public opinion, would convict them of inconsistency and almost of dishonesty, and so a gentle and useful pressure keeps them, both in thought and word, within certain bounds. If this pressure were removed, they would, it is said, be in a very different position; they would then be unmuzzled and at liberty to teach Positivism, Pantheism, Scepticism, or any of the many *isms* which now abound.

Now there is, doubtless, some truth in this, but at once the suggestion arises—Is not orthodoxy, on such terms, a greater evil than the most outspoken heterodoxy? Is not this kind of faith, induced by a sort of bribery and pressure, more really dangerous than a negation of all faith? Is it not better for religion to have open enemies without the fold than secret foes within? For such men are enemies, bitter enemies, to the opinions ordinarily prevalent; all the more bitter because they know, almost without being conscious of it, that it is merely *ex cathedra*, and by reason of their position, that they pronounce with their lips state-

ments to which in their hearts they give a rather hesitating consent, and suppress opinions which they cannot help half-suspecting to be true.

We are quite ready to allow that irreligious teaching may be more outspoken when Tests are abolished, and that this will be, in the eyes of all who value religion and believe it to be a necessary element of sound education, a questionable form of liberty. But, judging from this point of view, the irreligious men are sure to be unscrupulous as well, and to have no hesitation in subscribing the Test and then openly setting it at naught. If Tests are continued it is quite possible that some venturesome person may take this rather bold step, and may think himself justified in putting his name to the Thirty-nine Articles, while he openly confesses an utter disbelief in them. It is hard to say whether there would be any legal remedy against him; at all events, his conduct would be a *reductio ad absurdum* of the anomaly of requiring an adherence to definite dogmas in a Protestant University, and of the injustice of fining and deposing those who exercise the right of private judgment and religious liberty.

If all the nation, or almost all, were of one opinion on matters of faith, the case would be very different. If the revenues of the University belonged to the Church of England as such, something might be said in favour of the present monopoly; but with our present divisions, it is extraordinary that Tests should have lasted so long. Nothing but the essentially Conservative character which has so long clung to both Oxford and Cambridge can account for the phenomenon. C.

SPANISH CARICATURES.

Madrid, April 22, 1870.

POLITICAL excitement is producing here a plentiful crop of good caricatures. One of the best represents Prim dancing on a slack rope upon the points of swords, which he wears as stilts, while the Republicans and partisans of the various candidates for the throne look on, in expectation of a fall. It is called 'Equilibrios del Interinidad.' Another consists merely of a sheet divided into thirty squares, each square containing a comic portrait of some one of the claimants of the throne. In the host of others the 'Auction' and the 'Duel' are worthy of notice. The former represents Prim knocking down the crown to the highest bidder; the latter, which is perhaps the best of all, depicts him as engaged in a mortal combat with a friar, while a bishop acts as second for each of the opponents.

In the wonderful armoury of the Palace there hangs a tattered English flag: it bears the number sixty-one, and the Spanish catalogue states that it was captured in America, from the 61st regiment of the line, in the time of Charles the Third of Spain, who reigned, I think, from 1759 to 1788. Can any of your readers throw light upon the history of this and of another regimental flag without a number which also hangs within the armoury? W.

EAST TURKISH (OR CHAGATAI) LANGUAGE.

A HIGHLY-INTERESTING contribution has lately been made to Oriental philology. It is a Dictionary of the Turkish Dialect of Central Asia, not so much of the idiom as actually spoken, as of the literary language used in the last four centuries, particularly by the famous Baber, founder of the dynasty of Timurides in India, by Abulghazi, the Tartar historian, and by Nevai, the greatest poet of Turkestan. M. Pavet de Courteille, the author of the book, is Professor in the Collège de France; his knowledge of the subject is principally derived from an extensive and well-digested reading in the extant literary monuments of the Turks of Central Asia, who began to cultivate their vernacular towards the end of the fifteenth century, and produced, in spite of the Perso-Arabic re-action which found encouragement in their religious leanings, a remarkable specimen of national literature, which is superior to the modern Osmanli in originality of speech and thought.

An examination of the Catalogue of Tartar books printed in Kazan from 1801 till 1866, or of the manuscripts of our European libraries, will show that we are not particularly in need of texts in the Eastern Turkish dialect; the general complaint was that these literary treasures are inaccessible in consequence of there being no good dictionary; and as M. Pavet de Courteille's book is in every respect an excellent one, we may congratulate ourselves that a barrier has been removed which obstructed research into the past and present condition of Central Asia. A. VIMBÉRY.

Literary Gossip.

We hear that Mr. S. Smiles has a book nearly ready belonging to the department of knowledge he has so successfully illustrated—Biography. In it the author, it is said, will develop certain original and ingenious theories of human life which have suggested themselves in the course of many years of study as 'Characteristics of Biography,' in relation to race, lineage, culture, love, marriage, health, occupation, and various circumstances influencing life and character.

We have reason to believe that the first subscription list for 'Lothair' amounted to 3,000 copies.

THE Committee of the Chetham Society have kindly lent their copy of Andrew Borde's 'Fyrst Boke of the Introduction of Knowledge' to Mr. Furnivall, in order that all its odd woodcuts may be reproduced in his new edition of it for the Early English Text Society's extra series. Mr. W. H. Hooper is to make and cut the fac-similes. Upcott, in his reprint of 1814, produced only a few of the old "pyctures," as Borde calls them.

MR. EDWARD DICEY has ceased to occupy the post of editor of the *Daily News*, to which he succeeded on the retirement of Mr. Walker, about three months since.

THE latest particulars of the progress of discovery in Jerusalem, undertaken by authority of the Palestine Exploration Society, will be published at the close of the summer of this year, by Mr. Bentley.

THE *Sun*, which since Mr. Pitt started it has undergone no alteration of price, but cost 4d. on the 2nd of October, 1792, and costs 4d. to-day, is about to undergo a change. So many newspapers have died,—the *Herald* and the *Chronicle*, &c., not to speak of those cut off in childhood, like the *Morning Star*,—that, next to the *Times*, the *Sun* is the oldest daily paper in London. After the 10th of next month it will appear morning and evening as a penny paper. We are glad to hear that Mr. Charles Kent will retain the editorship, which he has held for so many years.

MR. W. R. RALSTON has privately invited his friends, young and old, to St. George's Hall for next Wednesday afternoon, when he is going to tell them stories illustrative of Russian Folk-lore.

A TRANSLATION of the Critical Commentary on the New Testament, by Dr. Meyer, well known as perhaps the best critical commentary in Germany, will be published by Messrs. Clark, in the same form as their Foreign Theological Library, and will be edited by the Rev. Dr. Dickson, Professor of Biblical Criticism in Glasgow University, and translator of Mommsen's Roman History.

M. ALFRED FOUILLEE has just published an elaborate work on the Philosophy of Plato. His work is more important and more original than French works on the History of Philosophy usually are.

THE great sale of the week has been that (yet unfinished) of the library of the late Mr. John Bruce. A notice of this able and excellent man appeared in the *Athenæum* last autumn. The number of lots amounts to nearly 2,000. Among those which remain to be sold to-day and Monday are various editions of Milton and Shakespeare, with works illustrative of those authors, and a large number of volumes by and relating to William Prynne. The latter were, doubtless, collected by John Bruce as materials towards a Life of Prynne. The collector did not live to do more than lay the foundations.

A NEW comic and satirical weekly paper is to appear in Dublin, called *Zosimus*, the nickname of a fool once well known in the streets of that city. It will be principally illustrated by Mr. O'Hea, an artist who a little time ago was on the point of joining the staff of a London comic journal.

THE Leabhar na huidir, an ancient Irish collection of writings, will shortly appear in fac-simile. The proof sheets are being revised at the Royal Irish Academy. The book, which takes its name from having been originally written upon the skin of a red calf, is of very early date, and was preserved at the Abbey of Clonmacnoise. The numerous glosses which it contains render it of considerable philological value.

THE second volume of the late Prof. O'Curry's Lectures on Irish Literature will shortly appear.

WE understand that the forthcoming number of the *Carlow College Magazine* will contain the first portion of Carleton's last work, a story founded on the old Irish ballad of 'The Red-haired Man's Wife.' An original poem, by Dr. Moir (*Blackwood's* "Δ"), will appear in the same number; also an article on the Coercion Bill which might come under the said bill, *were it written in a newspaper!*

MISS S. D. COLLET is engaged on an historical sketch of the Brahmo Somaj, concerning which the visit of Baboo Keshub Chunder Sen has excited considerable interest.

MRS. ROBINSON, the widow of the Orientalist, Dr. Robinson, has died at Hamburg. She was well known as a writer under the nom de plume of "Talji." One of her early works, 'Serbische Lieder' (1826), was undertaken at the suggestion of Goethe. She married two years afterwards, and went with her husband to the United States, where she published some books on subjects connected with philology, and also some novels.

MR. N. B. DENNY, late Editor of the *Hong Kong China Mail*, has returned to England. Mr. Denny, who has compiled various works relating to China, was the proprietor and editor of a monthly publication entitled *Notes and Queries on China and Japan*, which was ably supported by the Sinologues and literary men of the East.

BACONIAN students should see a small tract just published in Paris, M. P. Stapfer's 'Qualis Sapientiae Antiquae laudator, qualis Interpres F. Baconus exstiterit.'

DR. WESSELY, Professor of Criminal Jurisprudence at the University of Prague, has died in his seventieth year. According to the *Augsburger Zeitung*, he was the first, and, till lately, the only Jew who had attained to an ordinary Professorship in Austria. He was appointed in 1858.

SIGNOR ALESSANDRO MANZONI on the 7th of March last received the congratulations of a very numerous body of friends and admirers, on his having completed the eighty-fifth year of his age in perfect health. The Milanese newspapers took the opportunity of publishing his baptismal certificate from the parish registry of S. Babila.

MOMENTOUS, MYSTICAL and MUSICAL EASTERN ENTERTAINMENTS.—'Sand and the Suez Canal,' by Prof. Pepper, with Curious Sand Experiments and Diorama Illustrations. Novel Musical Entertainment, by George Buckland, Esq., entitled 'The Heart of Stone: a Legend of the Black Forest.'—Dugway's marvellously agile 'Tomahawk Throwing.'—The American Organ Daily—at the ROYAL POLYTECHNIC.

SCIENCE

THE INTERNATIONAL CONGRESS OF ARCHEOLOGY, 1870.

THE programme of the fifth session of the International Congress of Anthropology and of Prehistoric Archaeology, which will take place in October of this year, at Bologna, has been issued by Professore Giovanni Capellini, the Secretary to the Acting Committee. As it may be useful to some of our readers, we give all the essential parts of it. The session will commence on the 1st of October, and will terminate on the 8th of that month; and the meeting will be under the presidency of the learned archaeologist, Count Giovanni Gozzadini. During the meeting of the Congress, excursions will be made to Marzabotto to inspect an ancient necropolis, and to Modena to study the *Terramare* of the neighbourhood; and visits will be paid to Ravenna to view all its famous monuments. The Italian Exhibition of Anthropology and of Prehistoric Archaeology, established by the Government to assist the studies of the Congress, will remain open for the members of the Congress during the whole period of the meeting, as well as the Museums of Archaeology and of Natural History belonging to the University of Bologna, the Picture Galleries, and the public and private archaeological collections of Bologna. The Committee propose the following questions for study and discussion at this fifth session: 1. The Stone Period in Italy; 2. The Caverns of the Shores of the Mediterranean, and especially of Tuscany, as compared with the Grottoes of the South of France; 3. The Lacustral Dwellings and the *Torbiere* of the North of Italy; 4. The Chronology of the Substitution of Iron for Bronze; 5. The Analogy between the *Terramare* and the Kjoekken Moedding; 6. Various Craniological Questions relating to the Different Races which have peopled the different parts of Italy. Any members desirous of reading any papers to the Congress are requested to inform the Secretary of their intention before the 20th of August, in order that the detailed programme of the proceedings may be completed before the opening of the Congress. The Committee will be glad to receive any objects likely to throw light on the matters to be discussed; and, if the specimens cannot be sent as originals, copies or drawings of them would be very useful. The Committee trust to be able to obtain a reduction in the fares of the different railway lines, so that on presentation of a member's ticket the holder will only have to pay half the ordinary fare. Those who may be desirous of joining the Congress are requested to send their subscription and name and address either to the Treasurer, Count A. Guidella, President of the Chamber of Commerce at Bologna; or to Prof. Michelangelo Pinto, Italian Consul at St. Petersburg, for Russia; or, for Denmark and Sweden, to Count O. Prampero, Secretary of the Italian Legation at Copenhagen. The easiest way to send a subscription from France, Switzerland, and

Algeria will be to send the amount in stamps. All scientific men who intend to visit Bologna during the Congress are requested to communicate with the Secretary, Prof. Giovanni Capellini, who will give them every information. As the subscription for the year only amounts to twelve francs, which entitles the subscriber to all the publications of the Congress as well as to a member's ticket, it is probable that Bologna will be visited by a large number of learned and scientific persons, who will meet with a hearty welcome.

SOCIETIES.

GEOGRAPHICAL.—April 25.—Sir R. I. Murchison, Bart., President, in the chair.—The following new Fellows were elected:—Baron Osten Sacken, Hon. Corresponding Member, T. M. Blackie, Lieut. E. Baring, Col. S. Denniss, G. B. Hudson, Lord Lawrence and J. F. Taylor.—A paper was read, entitled 'An Expedition to the Trans-Naryn Country,' by Baron Osten Sacken. This paper contained a narrative of a journey by General Poltoratsky across the Thian-Shan Mountains to the vicinity of Kashgar. Although part of the Russian dominions by the treaty of Peking in 1860, the territory has never yet been visited by a European. Starting from Fort Vernoe, north of Lake Issyk-Kul, the party turned the western end of the lake, and then marched nearly due south. The country was mountainous and picturesque, five distinct lines of elevation belonging to the Thian-Shan system being crossed in succession, some of them by passes upwards of 12,000 feet in height. The intervening valleys are traversed by streams, forming the head-waters of the Jaxartes, the largest of which is the Naryn; and on the elevated ridges lie two beautiful lakes, the Sou-Kul and the Chatir-Kul. Baron Osten Sacken paid great attention to the botany of the country passed through, and noted the various zones of vegetation, from the wooded lower slopes of the Thian-Shan to the treeless plains below the snow-line. The alpine flora he described as extremely rich and beautiful in colour and form; amongst the plants he mentioned *Anemone narcissiflora*, ranunculi, geraniums, potentillas, gentians and other genera, showing a great resemblance between the productions of the Thian-Shan and those of the Himalayas.

ASIATIC.—April 25.—Mr. W. E. Frere in the chair.—The paper read was by Mr. C. E. Gover, of Madras, 'On Popular Morals and Religion among the Hindús, as shown by their Folk-songs.'—The writer starts from the fact that in almost every respect there is a marked distinction between the Brahmans and the castes below them. As the Brahmans form but a small portion of the population, varying from about one-sixth in the Gangetic valley to one-fiftieth in Madura, although the latter district is one of the strongholds of the priests in Southern India, it is a mistake to predicate of the population generally what may be found to be true of the Brahmans. This distinction had been clearly pointed out by the great writers on Hinduism, but they had almost invariably given their attention to the higher literature, exclusively Brahmanic, of the country; and the lives and thoughts of the people have not entered into the scope of their work. 'Of late, accident had drawn attention to the folk-songs, which may be accepted as expressing the feelings of the people, for their evidence was unintentional, and therefore trustworthy. These songs have been handed down *vivâ voce* by a set of men jealous of European interference. Mr. Gover, however, through the aid of the missionaries, gained access to a large number of Canarese songs, which had been first collected and written down by that great Canarese scholar, the Rev. D. Sanderson and by the Rev. J. Stephenson. These were nearly one hundred and fifty in number, to which had been added others, obtained by Mr. Gover himself. The series illustrates the inner life and ordinary morality of the people in a way that is above doubt. After they had been thrown into their present form the writer obtained a copy of an old and rare lithographed edition in antique Canarese, from the *Mangalore Press*, which contained most of those he had seen before. A few of

the songs had been published in English metre, by Mr. Sanderson, in a paper, 'The Harvest Field,' and a few others had been literally translated for the same Journal by the Rev. J. Greenwood. All the songs had been written down from the mouth of the professional minstrels, or Dasaris, who sang them at the gates of the pagodas, or while begging in the streets or villages. Many of the best and most characteristic songs refer to the subject of death; they scarcely touch on transmigration, which is usually supposed greatly to influence the thoughts of the ordinary Hindú. When death approaches he looks away from ceremonial, obscene tradition, and even priestly help, unto the great God, for throughout these songs there was but one God to the mind and heart of the worshipper, and as the Dasaris are all Vaishnavas, He is invoked by the name of Vishnu. Some of the songs greatly remind the reader of the Proverbs of Solomon in their pithy wisdom, their brevity of illustration, and the frequently disconnected way in which great duties are jumbled together in one verse. In fact, several of the more popular ditties are nothing more than a series of such proverbs presented in a metrical and alliterative structure. Others ridicule the distinction of caste and the pretensions of the Brahmans, and broadly state that with God there is no distinction of persons except after the eternal laws of right and wrong. In others, life was looked upon as a mere illusion or "mâyâ"; it is a time of probation; but it was so much easier to do wrong than to follow right, that in reality life is but a sort of trap in which men might be caught and carried farther and farther away from God. Throughout many of these there breathes an overwhelming sense of sorrow and failure that calls forth our deepest compassion. Along with these remarks many specimens of popular songs are given in a close, but elegant English translation, imitating, as well as could be done, the original metres and alliterations. At the conclusion of Mr. Gover's paper it was remarked from the chair, that many of these songs are ascribed to two Canarese poets, Purandara Dása and Kanaka Dása. The lithographed edition, mentioned by Mr. Gover, was published in 1858, by Mr. Mögling, a German missionary, who had once published two dozen of these songs, the text in Roman characters, together with a German translation and grammatical analysis, in the *Journal of the German Oriental Society*.

SOCIETY OF ANTIQUARIES.—April 26.—Anniversary Meeting.—Earl Stanhope, President, in the chair.—His Lordship delivered the annual address containing the usual obituary notices of Fellows deceased during the past year. A special tribute was paid to the memory of the late Mr. J. Bruce.—The following gentlemen were elected members of the Council and officers of the Society:—President, Earl Stanhope; Vice-Presidents, J. W. Jones, A. W. Franks, and Sir W. Tite, M.P.; Treasurer, F. Ouvry; Director, C. S. Percival; Auditor, A. Nesbitt; E. P. Shirley, G. E. Street, Very Rev. A. P. Stanley, Dean of Westminster, Samuel Lord Bishop of Winchester, Rev. J. G. Joyce, G. Steinman Steinman, J. Evans, Col. A. H. Lane Fox, R. R. Holmes, C. R. Markham, Rev. J. F. Russell, W. Smith, W. Smith, LL.D., Sir A. W. Woods, Garter King-of-Arms. C. Knight Watson was re-elected Secretary.—Certain proposals for the alteration of the statutes, of which the most important was a power given to the Council to fix the meetings on such days as they might at the commencement of each session fix and determine, received the assent of a majority of the Fellows present.—F. Ouvry, Esq. was elected a Trustee of the Soane Museum, in the room of the late Mr. Bruce.

NUMISMATIC.—April 21.—W. S. W. Vaux, Esq., in the chair.—The Rev. T. Cornthwaite exhibited a silver medal of Cochin China, having on one side an inscription in Chinese and on the other one in Manchou.—Mr. F. Spicer exhibited a Romano-British fibula found near Dover.—Mr. E. V. Head read a paper, communicated by Mr. S. F. Corkran, 'On Two Unique and Unpublished Roman Medal-

lions,' of which casts were exhibited, the one of Faustina, senior, the other of Commodus, the first having upon the obverse DIVA . AVG . FAUSTINA, with a veiled bust of the empress to the right, and on the reverse a figure of Jupiter seated to the left, holding the thunderbolt; Pallas standing before him wearing the peplos, chiton and aegis, a shield and a serpent behind her; between the two figures a small stone altar, upon which was what appeared to be a *modius*. Mr. Corkran made some observations on the serpent and its connexion with the goddess Athena as *oioyôç ôçic*, and with the old myth of the hero Erichthonios. The second medallion had on the obverse M. COMMODVS . ANTONINVS . AVG . FIVS . BRIT., with his usual bust, and on the reverse P . M . TR . P . X . IMP . VII . COS . IV . P . P., with a nude figure of Commodus as Hercules, with club and lion's skin; on a tree in front his bow and quiver; to the left, a lighted altar, adorned with festoons of flowers. The title Britannicus, occurring on this medallion, was adopted by Commodus on his being saluted Emperor for the seventh time, on the occasion of the defeat of the Britons by Ulpius Marcellus. The date upon the medallion is interesting to English numismatists as agreeing with that of this event A.D. 184.—Mr. Vaux read a paper, communicated by Mr. E. Thomas, 'On Indo-Parthian Coins.'

CHEMICAL.—April 21.—Prof. Williamson, President, in the chair.—T. Patchett was elected a Fellow.—Prof. Roscoe delivered a lecture on 'Vanadium.' This metal was discovered in 1830, by Sess-tröm, but more fully examined by Berzelius, and it is to the investigations of the great Swede that we owe almost all our acquaintance with the chemistry of vanadium. He found its atomic weight = 68.5, and gave to its three oxides the formulæ—VO, VO₂, VO₃. Some years afterwards Rammelsberg observed that the mineral vanadinite, a double salt of lead vanadate and lead chloride, is isomorph with apatite and with mimetite, the former containing phosphoric, the latter arsenic acid. This crystallographic analogy would have led to conclude that the oxide of vanadium in the vanadinite has the formula V O₃, agreeing with the corresponding oxides of phosphorus and arsenic, P₂O₅ and As₂O₅. But according to Berzelius the oxide in question must be represented by V O₂. It was evident that there was here an exception to the law of isomorphism, or else Berzelius's views are erroneous. Prof. Roscoe having come into possession of a plentiful source of vanadium (this source is a by-product obtained in the preparation of cobalt from the copper-bearing beds of the lower Keuper-Sandstone of the Trias at Alderley Edge, in Cheshire) determined to clear up the doubts existing about this question. He soon found the key to the enigma; he proved that the substance supposed by Berzelius to be vanadium is not a metal, but an oxide, and that the true atomic weight of the metal is 51.3. Thus the vanadic acid, VO₃, of Berzelius really becomes V₂O₅, corresponding to P₂O₅ and As₂O₅. The lecturer went on to demonstrate that the character of the vanadates bear out the analogy of vanadic with phosphoric and arsenic acid, and that vanadium, hitherto standing in no definite relation to other elements, must be regarded as a member of the well-known Triad class of elementary substances, comprising nitrogen, phosphorus, boron, arsenic, antimony, and bismuth. The President, in proposing a vote of thanks to the lecturer, called attention to the great service Prof. Roscoe had rendered to chemical science by his successful investigation of vanadium.—After the delivery of this lecture Prof. Hofmann, from Berlin, favoured the Society with some observations on a compound he had obtained by treating sulpho-urea with silver oxide. Dr. Hofmann further communicated the discovery of a substance isomeric with chloral, the new anæsthetic now so largely employed on the Continent.

METEOROLOGICAL.—April 20.—C. V. Walker, President, in the chair.—The Rev. T. B. Armitstead, Messrs. H. Kains-Jackson, W. Marriott, J. Simpson and T. Wright were elected Fellows.—

A paper was read, 'On some of the Laws which appear to Regulate the Temperature of Summer Months and Seasons,' by Mr. G. D. Brumham,—and 'On the Rainfall in Natal, South Africa,' by Dr. R. J. Man.

ETHNOLOGICAL.—April 26.—Prof. Huxley, President, in the chair.—Dr. Donovan read a short paper 'On the Importance to the Ethnologist of a Careful Study of the Characters of the Brain in Different Races.'—A valuable communication was read by Mr. E. B. Tylor 'On the Philosophy of Religion among the Lower Races of Mankind.' Taking the doctrine of spiritual beings as the minimum definition of religion, the author described it as *Animism*, a term that fits with the theory put forward that the conception of the soul, as recognized by the lower races, is the starting-point of their religious philosophy. Such a soul, combining the ideas of ghost and vital principle, explains the phenomena of life, disease, dreams, visions, &c. This idea is extended to animals and inanimate objects, which are considered to have souls capable of appearing after their death or destruction. On the analogy of the body and soul the actions of nature are explained by the animistic theory as worked or controlled by soul-like spiritual beings. An immense number of these beings are held to be actually human souls or manes. To such spiritual beings are ascribed the phenomena of disease, especially epilepsy and mania. Similar in nature, though different in function, are the spirits of trees, rivers, &c. Thence the savage polytheist rises to expanded conceptions of greater deities—sun, moon, heaven, earth, &c. At an early period he separates the functions of favourable and harmful spirits, causes of good and evil, and thus Dualism is rooted deeply in the religions of the lower races. The culminating conception of a Supreme Deity is well known to many of these races. Their conceptions of souls and spirits, having on the one hand their connexion with the evidence of the senses and the action of nature, and on the other hand showing close relation with the philosophy of civilized religions, furnish a most important key to the development of animism in the world at large.—The President, Mr. Pusey, Mr. Howorth, and Dr. Hyde Clarke joined in the discussion on this paper.

SOCIETY OF ARTS.—April 27.—J. Bateman, Esq., in the chair.—The paper read was by Mr. D. A. Lange, 'A Narrative of the Suez Canal Works.'—The discussion was sustained by Messrs. J. Cheetham, M.P., S. Price, Hyde Clarke, Devonshire, Sir C. Trevelyan, T. Jones, and the Chairman.

INSTITUTE OF ACTUARIES.—April 25.—S. Brown, Esq., President, in the chair.—The following gentlemen were elected Members:—Mr. J. B. Johnston, Fellow; Messrs. J. M. C. Johnston, W. King and S. Joyce, Associates.—Mr. T. B. Sprague read a paper 'On the Proper Method of Estimating the Liabilities of a Life Assurance Company.'

ANTHROPOLOGICAL.—April 19.—Dr. Berthold Seemann, V.P., in the chair.—Messrs. J. Colam and D. M. Henderson were elected Fellows; Dr. D. Lubach, of Kampen, Holland, was elected a Corresponding Member.—A paper, by Mr. A. Sanders, was read 'On Mr. Darwin's Hypothesis of Pangenesis as applied to the Faculty of Memory.' The first question to be asked was—Is thought a function of the brain? The author answered it in the affirmative, and cited facts and appearances in physiology, anatomy, pathology, and physics in support of his opinion. Passing to the consideration of the faculty of memory, the author combated the theory of Mr. John Stuart Mill, that the mind is a series of feelings and nothing more, and that memory is an ultimate fact incapable of explanation. The remainder of the paper was devoted to the application of Mr. Darwin's hypothesis of Pangenesis, which the author maintained was capable of explaining the difficulty raised by Mr. Mill.—Mr. W. B. Kesteven, the Chairman and others

took part in the discussion.—Mr. G. C. Thompson contributed a note 'On Consanguineous Marriages.'

- MEETINGS FOR THE ENSUING WEEK.**
- Mon.** Royal Institution, 8.—Annual Meeting.
 - Asiatic, 3.—'The Adh Granth of the Sikhs,' Prof. J. Dowson.
 - Entomological, 7.
 - Architects, 8.—Annual General Meeting.
 - Society of Arts, 8.—'Fermentation,' Prof. A. W. Williamson. (Lector Lecture.)
 - Victoria Institute, 8.—'Comparative Psychology,' Mr. E. J. Morison.
 - Social Science, 8.—Discussion on the High Court of Justice and Appellate Jurisdiction Bills.
 - United Service Institution, 8.—'Advantage of introducing Military Drill and Naval Exercises into Schools,' Mr. E. Chadwick.
 - Tues.** Royal Institution, 8.—'Moral Philosophy,' Prof. Blackie.
 - Anthropological, 8.—'Aboriginal Tribes of the Siletz Hills,' Major Ross-King; 'Armenians and Kojaks of Southern India,' Dr. J. Shortt.
 - Engineers, 8.—'Strength of Iron and Steel,' &c., Mr. G. Berkley.
 - Social Science, 8.—'Health and Disease in their Economic Relations,' Dr. Guy (at the Society of Arts' House).
 - Wed.** Society of Arts, 8.—Conversations at South Kensington Museum.
 - Thurs.** Royal Institution, 8.—'Electricity,' Prof. Tyndal.
 - Chemical, 8.—'Vapour-Densities,' Mr. J. T. Brown; 'New Cornish Minerals,' Prof. A. H. Church.
 - Linnean, 8.
 - Royal, 8.
 - Antiquaries, 8.—'Date of Discovery of American Continent by John and Sebastian Cabot.'
 - Fri.** Archaeological Institute, 4.
 - Royal Institution, 8.—'Star-Grouping,' &c., Mr. Proctor.
 - Philological, 8.—'Improvement of English Orthography,' Mr. D. P. Fry.
 - Sat.** Royal Institution, 8.—'Comets,' Prof. Grant.

Science Gossip.

DR. R. ANGUS SMITH is preparing for publication a new treatise on impurities in the atmosphere and how to detect and remove them.

A CONFERENCE will be held on Friday next, in the Hall of the Society of Arts, to discuss the questions of international coinage, the introduction of metric weights and measures, and the abolition of troy weight.

MR. ROBERT SABINE'S work on the Electric Telegraph has been translated in Holland.

A SLIGHT earthquake-shock was lately felt in Brittany, and extended to the Channel Islands.

THE second volume of Sir Henry Marsh's Clinical Lectures will shortly be published in Dublin.

THE prize of the Belgian Academy for a physical or mathematical investigation, given once every five years, has been awarded to Prof. Plateau, for his memoir on the statics of liquids submitted solely to molecular forces. The difficulties of the investigation were great, and were much increased by the fact that the Professor is blind.

THE 'Bullettino di Bibliografia e di Storia delle Scienze Matematiche e Fisiche,' published at Rome by Prince Baldassare Boncompagni, supplies the want felt in Italy of a comprehensive history of the progress of the mathematical and physical sciences. In the bibliographical part there is an excellent account of the books on those sciences which are to be found in public libraries as well as of the most recent publications in Italy and elsewhere.

A CATALOGUE of the Botanical Museum at Leyden is being brought out under the direction of Mr. F. A. Miquel. The first part is the *Flora Japonica*.

AN Austrian Government expedition to China and Japan has brought back a large number of Chinese and Japanese books, a quantity of freshwater fish, and a collection of Chinese drugs, of which it is intended to test the efficacy. The most friendly relations were established between the expedition and the authorities of China and Japan, and there was an extensive interchange of literary and philosophical gifts.

PROF. KIEPERT is at present in Jerusalem. In a report he has made to the Berlin Geographical Society he has described, says the *Cologne Gazette*, two places hitherto unnoticed by travellers, Jasuf and Modin, mentioned in the Maccabees. In both places he found considerable ruins. He declares the map of M. Van der Velde to be useless and untrustworthy even in districts which its author traversed.

THE twenty-first Year-book of the Royal Netherlands Meteorological Institute has been published.

SILVER-MINING, which has much retrograded of late years in Peru from want of a sufficient number of skilled miners, is profiting in the general progress of the country under the present government.

Mr. Herman Gohring, a German mining-engineer, has introduced into the province of Huaylas improved amalgamating machinery.

THE Government has succeeded in the Punjab with the young plants of the Eucalyptus gum-tree from Australia.

FINE ARTS

NEW BRITISH INSTITUTION, 29, Old Bond Street.—FIRST SPRING EXHIBITION OF PICTURES NOW OPEN.—Admission, One Shilling. T. J. GULLICK, Hon. Sec.

THE SOCIETY OF PAINTERS in WATER COLOURS.—THE SIXTY-SIXTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall West, daily, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d. WILLIAM CALLOW, Secretary.

INSTITUTE OF PAINTERS in WATER COLOURS.—THE THIRTY-SIXTH ANNUAL EXHIBITION of this Society is NOW OPEN, at their Gallery, 53, Pall Mall West, daily, from Nine till Dusk.—Admission, 1s.; Catalogue, 6d. JAMES FAHEY, Sec.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—THE SIXTH ANNUAL EXHIBITION is OPEN DAILY from 10 till 6.—Admission, 1s.; Catalogue, 6d. GEORGE L. HALL, Hon. Sec.

FIFTH ANNUAL EXHIBITION OF CABINET PICTURES, by Artists of the British and Foreign Schools, is NOW OPEN at T. M'LEAN'S New Gallery, 7, Haymarket.—Admission on presentation of private address card.

FRENCH GALLERY, 120, Pall Mall.—THE SEVENTEENTH ANNUAL EXHIBITION of PICTURES, the Contributions of Artists of the French and Flemish Schools, is NOW OPEN.—Admission, 1s.; Catalogue, 6d.

GUSTAVE DORÉ.—DORÉ GALLERY, 25, New Bond Street.—EXHIBITION of PICTURES, including 'Triumph of Christianity,' 'Rossini,' 'Titanic,' 'Francesca de Rimini,' at the New Gallery.—OPEN from Ten till Six.—Admission, 1s.

OLD BOND STREET GALLERY.—THE SPRING EXHIBITION of Pictures in Oil and Water Colours is NOW OPEN. This Exhibition WILL CLOSE on the 30th inst., and Pictures will be received for the Summer Exhibition on Monday and Tuesday, the 2nd and 3rd of May.—Admission, 1s.; Catalogues, 6d. Open at Nine. G. F. CHESTER, Hon. Sec. J. W. BENSON, J. Sec.

ROYAL ACADEMY.

[First Notice.]

So far as our opportunities permit us to form a judgment of the character and quality of this Exhibition, it is about on a level with the average of its forerunners, noteworthy on account of the presence of pictures by nearly all the Academicians and Associates, and marked, though not deeply, by a slight deficiency of power on the part of several of those outsiders whose works supply to the critic some of the most interesting materials for studying the signs of the future of English Art. It is to these the student turns with most curiosity, for he can, within certain limits, tell what order of work veteran painters will send, and what will be the value of the productions of artists in their prime; but he cannot so easily decide what the young artist who has already proved his powers will do. There is, too, the never-absent hope of the appearance of a new man with new powers; the hopes of the observer grow faint and fainter as each year teaches him that in Art, as in other things, powers develop and grow more or less rapidly; but not like mushrooms. So it sometimes happens that when the outside world is enraptured by the appearance of a new favourite and enjoys the event with greater zest because of its apparent suddenness, the critical while knows the new star to be mere tinsel, and what is worse for the popular feeling, the well-worn tinsel of a provincial stage: this happened in the case of a painter of landscapes which were so showy that they captivated 'the world' in London for a season, and that world adored a melo-dramatic veteran with an ardour that was due to a youthful and real genius. Critics laughed, if they did not grieve over the catastrophe which followed when the truth was learnt, and the new favourite repeated himself on the next year's stage, and was convicted of having but one trick.

Of the eminent painters whose works are hung on the walls of the galleries in Burlington Gardens we may name Sir Edwin Landseer, whose five pictures maintain his reputation; Mr. Maclise, who in a single picture did, to the last, admirably, and refreshed those laurels which were won in studies that culminated with the great works at Westminster and the 'King Cophetua' in last year's Exhibition. This single picture is entitled *The Earls of Desmond and Ormond* (187). Mr.

Hook is at least equal to his recent self in three pictures, two of which show that he has chosen fresh fields in Holland and among Dutch fishermen; in the third he is again on his old ground, if one may so say, of a Cornish-coast picture, which is styled *Sea Earnings* (1022), trawling for prawns; the first-named paintings are entitled *Brimming, Holland* (158), and *Fish from the Dogger Bank* (93), a scene at Schevening, — a subject which we need not say is not treated in Stanfield's vein. Mr. Linnell contributes *Sleeping for Sorrow* (*Luke xxi.*) (948). Mr. J. F. Lewis appears brilliantly in eight pictures. Mr. Poole is represented with felicity equal to that which has so often charmed us by an illustration of the legend of Onesti, as related in the *Decameron* (176). Mr. Holman Hunt is not here at all. Mr. Poynter appears less fully than we hoped with *Andromeda* (137), and the designs for his mosaics at Westminster. Mr. Legros is in force with *Scène de Barricade* (119), *Prêtres au Lutrin* (139), an old priest before an organ, and such a one praying, styled *Vieillard en Prière* (228). Mr. A. Moore proves his strength in Art by *A Garden* (996). Mr. Leighton's illness prevented the completing of a large and noble picture which we described on the 5th of February last (*Athen.* 2206), and represents Hercules struggling with Death for the resuscitation of Alceste; the painter has, however, sent a small work of comparatively minor importance but great beauty, named *A Nile Woman* (163). Mr. Watts has *Daphne* (1018) standing naked among laurels, *Fata Morgana* (193), and a portrait (107). Mr. Elmore has done honour to himself in *Louis the Thirteenth* and *Louis Quatorze* (161); "*There is no greater grief or misery than the remembrance of our happy days*" (336). Mr. Prinsep sends *The Death of Cleopatra* (16), which we have described (*Athen.* 2206), *The Dish of Tea* (435), a damsel throwing open the door of a room before her by thrusting against it a tray laden with china. The costume of Queen Anne's days has been adopted by Mr. Prinsep in this case with eminent success, equal to that which in another mode attended 'Hetty' and 'An Amateur Dairy-maid' of last year's Exhibition. He has not repeated that poetical mistake he then styled 'Bacchus and Ariadne.' More in this painter's true vein than the last or the first-named picture of this series is a lady *Reading 'Sir Charles Grandison'* (40), and seated at a table in a small chamber with the book before her, — a charming work, full of original grace and spirit, and, like 'A Dish of Tea,' finely coloured. Among the popular artists in the coarser variety of genre, Mr. E. Nicol does not appear at present. Mr. T. Faed will please all his admirers with *When the Day is Done* (192) and *Highland Mother* (968). Likewise will Mr. Yeames with *Mourning Thursday* (17), *Visit to the Haunted Chamber* (187), and *Love's Young Dream* (475). Mr. Pettie may be said to be true to himself with *A Sally* (180), "*'Tis Blythe Mayday*" (412), and *Touchstone and Audrey* (909). Mr. E. Crowe has *The Vestal* (965). Mr. A. Hughes has *Sir Galahad* (324) and *Endymion* (388). Mr. Storey has *Only a Rabbit!* (934), sportsmen returning with little spoil, and that of low degree, are thus saluted, and *A Duet* (11), a De Hooghe-like picture, of fine quality. Mr. Hodgson sends some Algerian subjects, — *The Basha's Black Guards* (923), a gambling scene; *Arab Prisoners* (1023), a halt by a spring. Mrs. E. M. Ward is at her best with *The First Interview of the Divorced Empress Josephine with the King of Rome* (916).

Several French pictures will attract great attention, the more so on account of the fame of one among them, which is already known by an engraving, and the high position that its author, M. Gérôme, holds in Art, *The Death of Marshal Ney* (118). Face downwards lies the great captain on the edge of the pavement, his head in the damp and slimy road, with just a dark red mark below his jaw, but not another sign of horror or a violent death, unless a certain pallor under the bronzed skin, extending to the lips in a purple hue, be horrid. There is enough of this, however, in the proneness of the figure, in the old-fashioned blue cloth coat, black silk stockings and shoes, and

the Celtic character of the features, which are shown bull-like beneath short-cropped hair. The power of the painter appears in the terrible simplicity of the design. In the figure he has not, however, exhausted his genius. Behind it a dead wall is made to tell again the tale of death, and by means of eight little marks or dimples showing where the bullets struck and scattered the coarse white plaster with which it was covered, so that two little heaps of white dust, which have fallen from the dimples to the foot of the wall and on the damp earth near the feet of the Marshal, declare where a few moments since he stood, who was once a country attorney's son, a prince, and victor in eighty battles: there they placed his back on that chilly and misty morning while the *lanterne* yet glimmered against the dawn. The scanty trees of the Luxembourg garden stand ghost-like in the gloom, and the broken lines of tall houses hint that Paris as well as the Marshal ended there. The soldiers, once his followers, leave him now alone and go off at a quick pace, their bayonets irregularly moving, as is the French way with bayonets, and the bearers whisper to each other; their officer, in an uncouth great-coat, turns to look at what has been done. Some one scratched "*Vive l'Empereur*" on the wall, marking the plaster; an unfinished "*Vive*" is painted on it in blood-red, as if with the blood of France and Europe. Of technical defects this picture has none; its execution is as complete as its design. M. Gérôme has also "*Jerusalem*" (985).

M. Alma-Tadema claims a place of honour in our memories, but must receive with the applause which is due to what is now before us the expressions of our regret that these works show signs of haste to reap the fruits of skill with less cost of study than usual. The ablest of the pupils of Leys has soon begun to forget the steps by which he won honours and fame. His natural ability is marked as before; brilliant colour, the cream of archaeological studies, rare chiaroscuro, and the complete power to put the elements of a picture together, are in three works before us, but neither of them shows such sound and careful treatment as we expected from the artist's hands. They are even more vivid and richer in colour than their forerunners, but they are less promising and less valuable as works of Art. *Un Amateur Romain (Empire)* (970) represents an amateur showing a newly-bought bronze statue to his æsthetically-inclined friends and members of his household, in the atrium of his mansion. Seated on a low bench which is placed near one of the gigantic columns of polished marble which inclose the place, and support the roof of the cloister that ends in pictures and mosaics and covers sculptures, as in a museum, is the host, an old man who — by a capriciously-designed action — heedfully with outstretched hands motions to a slave to turn the figure this way or that, to suit the light or display such and such contours as he may wish observed. This is a fine figure; and with the over-ornamented look of the whole is thoroughly Roman; Roman likewise are the harsh, unlovely faces of those who stand here, as if they had to learn Art and did not feel it; they take to it because it is fashionable. Roman, too, are the heavy, semi-barbarous costumes, such as that of the lady, a blue-stockings, who is the only one of her sex who is present at the unveiling of the figure. We have written of the mode of telling the story. Of the technical qualities of the picture let us add that it is a masterpiece of rich colouring and power in rendering textures and surfaces: the robes of the men and the woman are remarkable in both these respects, and for the latter in particular the painting of the shining marbles, the sadder bronze, and the mosaic of the floor should be noted. A fountain springs in the atrium, the veiny marble shafts of which, glowing in sunlight, sustain a superb frieze of *chimeræ* and griffins: note the pictures on the wall; the statue we call 'Venus of the Capitol' is in the cloister, with candelabra, vases, and a hundred other Roman knick-knacks. *Un Intérieur Romain* (148) shows another atrium, but of a very different kind from that which is represented in the last picture: an old Roman female is reading from

a MS. to a girl, who, wrapped in a turquoise robe, lies on a couch curled up, and dreaming, or thinking. A young slave blows at a fire on which is a bronze vessel containing a woman's mess. Behind, the term of the Emperor is wreathed with roses; at the side of the entrance hang curtains of black and deep red, with Etruscan patterns of strange dances and incantations represented upon it. A portrait is on a pillar, with doors as in a triptych: without, preparations for a meal go on in a vine-hung exterior place: near the musing girl is the shallow water of the usual fountain, unshaken by a falling stream, and warm in its marble bed. The mosaic of the floor is plain white. Notwithstanding the want of solidity and honest painting which we observe here, the vigour and charm of both these pictures are undeniable, and delightful to the student. M. Alma-Tadema's third picture we shall notice next week.

It is time we turned to an English painter; and we may begin with the works of Mr. Millais, which are unusually numerous and powerful. The largest, if not the best of these, is *The Knight-Errant* (202) delivering a damsel, which may be called a Spenserian subject, and in which the figures are life-sized. The scene is the interior of a wood, and many huge rocks are strewn on the earth: between many tree-trunks we catch a glimpse of light and of a figure flying in fear. The time is between night and day; a silvery but uncertain light pervades the place beneath the foliage, and is reflected from it and the rock-strewn floor. In bright light and in front stands the naked figure of the damsel; bound to a tree by a girdle, which likewise knots her hands together. She is clothed only in her golden hair; her robes lie at her feet, where the robbers threw them. One of these lies dead among the stones, and just behind is the figure of the knight who slew him, and who is now half-abashed at, yet proof against the charms of the damsel; he busily releases her, cutting the bonds with his sword, — doing so, one must confess, rather awkwardly, and as if that weapon were really a large, sharp pocket-knife, instead of a strong weapon made to cut by force of arm, not by keenness of its edge. Of the two faces that of the knight is immeasurably the better; with hollow eyes and sunken cheeks, it is earnest, pure, ascetic, intense, and superbly painted; whereas that of the woman is not over pure in character or refined in expression, somewhat feverish-looking, and the carnations of the cheeks appear veiny, as in worn faces. On the other hand, especially of its lower limbs, the painting, drawing and modelling of the female figure, difficult as that subject is, — probably the most difficult of artistic exercises, — are admirable; the contours are fine and large, the forms refined and sound, the textures smooth and yet not wax-like: the drawing is capital, the carnations rich, and having that inner golden hue which has been discoverable in all finely-painted flesh since Titian's time, and gives a delicate brilliancy, which here seems to gleam, and is, perhaps, best appreciated when matched with examples that are defective in this respect, as the flesh of academic painters, — such, to wit, as Ary Scheffer. The painting of the knight's armour is worthy of Mr. Millais, or of Giorgione; — one cannot say more. This picture was wrought in six weeks.

A picture which will please all is called *A Flood* (91), and represents a child floating in its old wooden cradle upon the bosom of a torrent, just as it has been borne out of a cottage; it goes gently and smoothly in a dangerous course, with a little black kitten for a fellow voyager. The babe unconsciously goes on its way and turns, laughing and delighted, as the ark approaches a tree where the goldfinches flutter in the boughs, which glitter with drops of rain or heavy dew. In the distance is the flooded village, and the father of the little one approaches to the rescue in a punt on the stream, which has risen half-way up the haystacks and, yellow with its charge of earth, rushes and swirls swiftly. A pig has been floated out of its home, and makes way as well as it can. Beyond the village, trees rise with uplands, and a mist veils the distance. It is impossible to find fault with this picture; in its

way it is perfect. *The Boyhood of Raleigh*, Walter Raleigh and his brother listening to the tale of a Genoese sailor (334), will charm a scarcely smaller class of spectators than that to which the last-named picture appeals. The three are sitting in the sun, behind a low pier or wall, whence we look, as from a battery, on to the sea, which, shimmering and barred with delicate hues of blue and green, reflects a sunny sky. At the feet of the group lie star-fish, seaweed and the waste of a beach; near them is a rusty anchor, and, by it, some stuffed birds of outlandish sorts and bright plumage, and dry flowers. These the mariner has shown to the enraptured lads, who, with faces that are equal in intensity of expression, differ greatly in character and beauty. The sailor has his back towards us, and points with outstretched arm, as if to the far-off land he describes, and raising the palm of the other limb so as to express his thoughts of the place and its wonders. The boys face us: one is wrapped in thought, all in a heap, with hands clasped behind his knees, thrusting forth the gravest of childish faces with his potent eyes fixed on the speaker. The other lad is in black, holds his chin on his hands, his head a little on one side, and listens with hardly less heed than his brother. These expressions need no comment; the faces are admirably painted. There is fine execution in the details of this work. Mr. Millais has reproduced, with evident pleasure, the salt-stained old timber which, bleached by suns, drenched in storms, and split by frosts, lies near the speaker. This is a work of extraordinary power, with a perfect charm in the eager boys. We reserve notice of Mr. Millais' other works.

Many will turn to their catalogues of this gathering with pleasant memories of 'Celia's Arbour,' of last year, and previously painted works by Mr. G. D. Leslie. These pleasant memories will be revived by *Fortunes* (104). Groups of damsels are gathered in a garden, and on a rustic bridge over a watercourse. Four girls sit by the low wall of the pleasure-land at the side of the swift brooklet, a fifth and a child stand on the bridge: a basket of flowers is at the feet of the latter: from this they have cast full-blown blooms into the water, and in that mode of divination which is so ancient, and is still almost universal, essay to learn their nuptial fortunes; as the flowers sink, stay or swiftly swim, so is presumed to be their ladies' luck. The water has already prophesied ill of one questioner, for her rose has gone to a little cascade; another quickly floats along, its fate as yet undecided. Two damsels of the larger group sit on the wall: one wearing a white hat is gazing rather nervously at the roses in her lap; another, with a puppy on her knees, has yet not attained a desire for second-sight of matrimonial fortunes. A gold brunette, with amorous eyes, gazes over the shoulder of the last and peers in lazy luxury at the trial. Another, demure and earnest, sits on the grass with a damask rose in her lap, holding it steadily and anxiously. This is a charming picture—the faces are exquisite, richly varied in beauty and expressions; the attitudes are finely varied and always graceful; the colour is deliciously tender and warm. It is Mr. Leslie's best picture. *Carry* (216), a young lady sitting in a greenhouse, and day-dreaming over a book, is a capital portrait.

It will not be unfair to consider the work of one of the ablest of "outsiders" to the Royal Academy. Mr. F. Walker's picture, *The Plough* (440), will attract all eyes, and will be much admired for its spirit and fine painting. It illustrates in a homely manner the verse of the Psalmist (civ. 23), "Man goeth forth unto his work and to his labour until the evening." A grand and grave landscape glows in the last solemn and fierce light of day, just when the moon's pale face stands behind rosy cumuli and over the tops of a line of Somersetshire hills, which, formed of red sandstone, are quarried deeply in their flanks, and reflect the sun ardently; trees fringe the edge of the excavation, and mark its summit against the sky. Deeply-lined sward sweeps in a graceful form towards us; deep shadows lie among the foliage which gathers at its foot. A plough has, in the work of the day, trenched so

as to form a broad band of purple earth, now that the work is nearly over, and the team and drivers are making a last turn nearly in front of the picture; the team of two white horses has gone a little wrong in the course, or the share has caught at an obstacle, for the ploughman shouts to the horses and their attendant, and presses with all his might on the handles, as he guides them; and the boy, a graceful figure, pulls at the bridle of the nearer and taller horse, as he runs by its side, his lithe form contrasting with its bulk. A little stream, brimmed by autumn, and sparkling as it goes, rushes in a narrow bed along the foreground, hastening to the sea. Thistledown blows away, the leaves are nearly gone, the ashes and alders are almost bare. The colour of this picture is powerful and true, the drawing, not alone of the figures but of the trees, in every branch, and the herbage in each leaf, is exquisite; the whole is as solid and brilliant as possible. It is a poem on canvas.

Mr. Calderon has several brilliant pictures, the most important of which is *Spring driving away Winter* (1012). An old blue-robed woman is seated by a rock well just-thawed, and warms herself by a scanty fire; Spring, an exuberant, flushed damsel, comes suddenly round the corner of the nook, and pelts the other with fresh lilacs, of which her lap is full. She appears to have approached over the green and laughing sea of the distance, and the nearer yellow sands. This is a charming and spirited picture, with many exquisite points of colour, and there is grace in the young figure of the blooming virgin.

Mr. Mason has a picture styled *Landscape, Derbyshire* (184). Cottages in twilight on the edge of a moor, and between a stream and a meadow; in the distance a range of mountains rise in many lines and effects of light which seem about to melt; shadows and veils of tender mist bar the glowing horizon on our left, but on our right the hills sink to the plain, which, with a greenish haze, form the boundary on that side. Over the plain hangs a sky, which is golden on the edge, fading to ashy-purple clouds, the outlines of which are blurred by lower and fleecy vapours. The air is gathering gloom of dusky gold, its higher ranges are filled with delicate clouds. With the houses is a clump of trees which, breaking off, reveals the hills and a gap, in which is intense fire of sunset. In the twilight meadow a girl and a boy are at work. It would be hard to render an account of the poetical effect of these elements; suffice it that Mr. Mason never did better in this respect or in chiaroscuro and colours.

Mr. Marks likewise is at his best with his pathetic and humorous *St. Francis preaches to the Birds* (409). The story is well known, and was often painted in the fourteenth century, noteworthy in the Church of the Saint at Assisi. The Saint saw the creatures gathered at a place near Bevagna, and, running hastily, saluted them as if they were his fellows in reason, and, while they bent their heads in attentive expectation, he admonished them on their duty to God, so that the creatures were deeply moved and listened reverentially. In the picture, small birds are perched on the branches of a leafless willow, and gathered about the Saint,—the bigger at the foot of the tree, on the sward: among these are the stork, crane, pelican, and other outlandish animals, with the duck, drake, &c. of homelier breeds, waders with long legs for running on the sea-sand; rock birds, that are almost legless, squat self-righteously, if one may say so, on the grass, as before on their perches: here is a bittern, in his speckled brown suit; there the dandy "cobbler's-awl bird," neatly clad in black and white. As the "fashionable world" is apt to come late to church, so the arselets come late to the lecture, and ruffle their ways to their places with self-consciousness which is worthy of "the central aisle"; here the carnal-minded king-fisher, a flash of blue fire, flies to its prey; there the swallow, heedless of service, swoops and swerves on the wing, between the preacher and his audience; gregarious geese come in a long line through the air, two and two, like a boarding-school on a church path. The expressions of the creatures are as admirably depicted

as their actions, so that the characterization of the picture is as rich as it is humorous. Nor has the graver element of his subject been neglected by the witty painter: one bird is shown to take, not without questioning, but still with simple faith, a dictum of St. Francis; some are lazy; others obtuse and "fat-headed fellows"; many silently imbibe. The designing of the Saint's figure and expression is the finest part of the picture,—at once sorrowful and genial, impressive and hearty, grave and *suave*, earnest and cheerful; in it one sees the converse to the spirit which supplied so much that was humorous and satirical to the pictured birds. The Saint's companion stands behind, and, with palms crossed on his breast, is absorbed in devout attention. The landscape, which looks a little cold and hard at first sight, is expansive, and renders the atmosphere with extreme felicity.

The most important of Mr. E. M. Ward's contributions is that in which, with respect to vigour of design and power in painting, he returns to his most fortunate practice. The subject is *The Trial of Baxter*, of "The Saint's Everlasting Rest," by Judge Jeffreys (203). This happened in Westminster Hall on the same day that Titus Oates was pilloried. The ruffian bullied the prisoner, rejected his witness, insulted his counsel, and triumphed in a savage sentence. There he sits, with ermine and scarlet, tossing in his passion; he threatens the helpless minister with a fierce forefinger, and red in the face, with starting eyes and blatant lips, roars out his hate. Near him are his less bitter colleagues, amazed at the tempest. Sir Henry Ashton, a friend of Baxter's, resenting the fury of Jeffreys, staring with wrath and disgust, faces him. The accused stands meekly bowing to the storm, and is not the most happily designed figure of the composition. Without being commonplace, he looks a little too meek and like one who was determined to be made a martyr; Baxter was not that. The figure of Sir H. Ashton is expressive, but rather trite in conception and not very interesting. Thoroughly in Mr. Ward's proper mood is the group (have we not seen the like before?) of a bewigged beau, who shows to a patched and bedizened dame a caricature which, with the name of 'The Precious Pair,' Baxter and Oates, insults the worthy and satirizes the unworthy. The latter is seen through an opening standing in the pillory in Palace Yard. In a sort of court-box, such as those days permitted in halls of justice, sits a painted lady with a gentleman who is dressed in cloth of gold. The officers of the Court are at their tables below the bench; their heads are among the best Mr. Ward has ever produced, whether in respect to character or painting. The figure of Jeffreys shows the aptest and most powerful conception of such a character which we have seen for a long time.

THE SOCIETY OF PAINTERS IN WATER COLOURS. [First Notice.]

THE exhibition is inferior to the average of its fore-runners in quality as well as in number of pictures. The former defect is due, in no small degree, to the absence of contributions from Mr. James Holland, who died lately, and Messrs. F. W. Burton and Boyce, and to the comparative unimportance of Mr. F. Walker's single drawing, a repetition of a previously painted picture. There is, too, an excess of landscapes of an artificial class, such as those of Messrs. C. Smith and T. M. Richardson, whose works pervade the gallery,—in unusual numbers of ordinary, but not excellent, examples, such as Mr. H. Gastineau has produced in great abundance: five contributors supply to the total of 261, not fewer than 77 drawings, and with them cover a still larger proportion of the walls than these figures indicate. Of course, enough remains in such a gathering to prove the ability of the better men of the Society to charm us with their invention, their colouring and technical felicity. A few pictures are prominent; let us introduce them in numerical order, grouping each artist's works.

The most interesting, original, powerful and popularly unattractive drawings here are two landscapes by Mr. Holman Hunt, painted some time since in Italy. They are original and courageous

enough in conception to outrage the popular opinion about the means and ends of Art; with these we have nothing to do. The aim, as we understand it, of the painter has been to render by means of painting two of those effects of light on the retina which, because of their extreme delicacy and marvellous difficulty, have not been attempted before; unless by Turner, with circumstances less favourable than those under which Mr. Hunt has worked, the appearance of intense radiance upon the eye in looking at a landscape has not yet hitherto been successfully attempted. We think Mr. Hunt has succeeded perfectly in this respect, also that his pictures are seriously injured by extraneous incidents, which certainly add neither to their truthfulness nor their beauties. No. 58 is styled *Sunset at Chimalditi*. We are standing, it would seem, among tall herbage, near to taller trees, and looking from a hill-side on to flats of land, with, farther off, a bluish purple shore, which is graded in thousands of strong and tender hues to the green sea. We look over a rising ground covered with deep verdure, crenellated and divided into fields by dark hedges and trees. Over the sea burns the most intense glory of the setting sun, which is yet quite free of the horizon, and shines below clouds of somewhat ungraceful shapes. The sun of the picture, i. e. of our eyes, forms a halo of such power that where the blood-red portion interposes to the green landscape behind, that part seems to quiver and fluctuate in its fierceness, where the upper part of the luminary appears with the sky as its background, if we may say so, it blazes in fiery light. Above this a cloud runs nearly across the picture, and, above that, some uncouth lumps of vapour which, like their neighbours, are, however marvellously potent and faithful in colour and tone, decidedly objectionable and entirely unprofitable. Still, there is nothing here, or in our memories for a long time, more vigorously painted, more vivid or truer to nature than this work. Its companion is not more so. That companion is styled *A Festa at Fiesole* (71), and may be thus described. The half-lengths of many bilious-looking soldiers of an Italian regimental band march up the hill quite near to us, and are accompanied by ladies in plumes and veils; they are blowing their trumpets with all their might, as they advance under the cypresses of the road side. The deep blue sun-shadows of the trees cut the red and glaring track into bars; the tall cypresses form a row going down the hill; their foliage is of brown and bronze green, their grey stems are edged with light, and, nevertheless, stand dark against the atmosphere beyond, which is filled with day. This atmosphere extends clear to the hill-side, with its regularly-planted grey-green olives that stand all in lines, with sober blue and purple shadows and rich brown earth between; clear to the ashy purple distance of the mountains, and, further off, to where the blind dead-white of fleecy cloud, with a golden tint, immediately over the peaks, meets and bars vision, so that the eye rises to the blue of the sky, and higher, to where is wool-white cloud again. The deep blue is in two bands, and is seen between the nearer cypresses as well as just over the summits of those which stand lower down on the hill road. Between these glimpses are the trees, and among their foliage the eye catches a momentary impression of the radiance of the sun itself as it is cut by a tree trunk that is absorbed in brilliance, which leaves but a bare space of deep scarlet-orange; outside this disk of light is a green halo flashing and scintillating with rays of gold. This splendour is on our right; on our left the scene is clearer in light, and a simple piece of Florentine landscape, very beautifully and richly painted. Of course, there is enough in such pictures as these to offend a dozen worlds of theorists and professors of aesthetics. The drawings are to be looked at as pictorial experiments by one of the most powerful of hands guided by keenest observation, and rendering with surpassing vigour and science two almost unapproachable effects of sunlight.

The next pictures in our notes are those very unequal ones by Mr. E. Burne Jones. Primarily,

we think his present work greatly below much that has come from his hands, especially such a picture as was here last year. He is always poetical, and generally pathetic; so intense is his sentiment that his judgment is sometimes overbalanced by it; he invariably shows defects which are the results of an artistic education of the wildest sort, so wild that it is hardly fair to call his early practice an education. Of him it might be said with truth that he never drew at all: he laid on pigments and the colour came. That "colour" was of the royal order, magnificently sombre, exuberantly rich, oftentimes so exquisite and profound as to be poetry itself, such, in short, as we find in the pictures of Giorgione, and in his only. There was, too, a mystery of luxury and languor which in its profound sensuousness was supersensual. This painter has been a wonder to critics, and of course much abused by unmitigated adoration from one side, and crude and unmerciful contumely from the other. We wrote that he never drew at all, yet in most of his recent vigorous efforts he has striven to add to his rare gifts of pathos and colour by studies in form, of which the fruit is and has been here. Mr. Jones has not of late honoured himself so little as by *Beatrice* (14), a work which, for him, is crude in colour and opaque where he is generally lucid; for a wonder the design tells no story, or one so trite as to be worthless, and its vague pathos does not redeem the picture. In No. 45, *Evening*, we have Art of another and a better order; the Genius of the pallid hour, pallid as the time, in robes of bronze-green of palest tints, floating in the air over a land-locked harbour, a city and the sea. This painting, which is extraordinarily deep and rich in colour, subtle and fine beyond even the artist's wont, is as superb a piece of work as it is possible to conceive, and the grace and sentiment of the figure are worthy of the rest of the picture. Yet even here one's pleasure is marred by the disproportions of the figure, of the head to the body, and of the limbs to each other. To compare one thing with another, if it be possible to have grand poetry expressed in bad grammar, here it is. The best of Mr. Jones's paintings here is *Love Disguised as Reason* (64), which is wrought in the old Venetian modes of fancy and colour. Two damsels listen to the wan-faced, ardent god, who is clothed in sober robes; he bears an ink-horn at his side, or rather a quiver disguised, and filled with scarlet-plumed pens, or arrows, of desire. The design is intensely spirited and powerfully beautiful; the girls, however, are rather flatish in modelling. Their contours are meagre beyond what may be needful to express the idea of love-worn forms; but it is only necessary to call attention to the poetry of this most enjoyable work. In *Night* (136), the spirit clad in noble draperies of sober blue, stands, holding an inverted torch and setting wide the doors of darkness to the twilight of a dim landscape and a starry sky. The draperies are painted with admirable care and vigour; but the action of the figure and the attitude of the head seem a little affected. *Phyllis and Demophoon* (154), the nymph transformed embracing the love-satiated youth, shows a fine conception of the ardent subject in the action of the nymph clasping her lover's neck, and, above all, in her longing face; the latter is defective in the finer qualities of execution, but there is more than enough to delight one in the Giorgionesque tones of the flesh of Demophoon and the landscape background. She clasps him in her love-worn arms, and presses to his her eager face with the woe of a denial in her eyes and dread of coming dissolution.

MR. DANIEL MACLISE, R.A.

WHEN Daniel Maclise died suddenly of heart disease, on the afternoon of Monday last, the Royal Academy lost one of its noblest members, English Art its greatest ornament, and his friends the example of a brave, kindly, singularly-lovable man, whom all honoured for single-mindedness in an extraordinarily successful artistic career. We say successful artistic career because Mr. Maclise reaped all the honours which his profession offered, and declined at Sir C. Eastlake's death the Presidency

of the Royal Academy, as Sir Edwin Landseer afterwards did. For obvious reasons Mr. Maclise also declined Knighthood. In mind and body one of the most knightly of men he was about the furthest removed from knights of the modern make. In a commercial sense he could not be considered a very successful man, although abstemious, moderate, and for many years laborious. His death, sudden as it was, had been long presaged by himself, and happened as he often said it would.

This great artist has left the nation in his debt for the fruits of seven years arduous labours, the very cream of great artistic genius and vast powers, steadily devoted without regard to self-interest, and under the cold shadows of official neglect and public apathy. Such was the history, such the nature of the great pictures of 'Wellington' and 'Nelson,' which effectually carry out the grand ideas conceived for the decoration of the Parliament House,—ideas into which Maclise threw himself with unresting energy, and which he carried out while many others talked and boasted. We consider the nation in his debt, because the money paid for these works would have been thought trivial as a salary for a clerk. Maclise, moreover, concerned himself little about money, but the apathy and neglect to which we have referred cut him to the heart, his health suffered, and an over-sensitive nature was wrung by petty slights. The death of his sister was the crowning trouble, and seemed to break the once strong man who at one time was merely annoyed when a curiously ignorant gentleman jumped up from his seat in the House of Commons and, with ultra Parliamentary impertinence, pooh-poohed Maclise and all his works,—works which he was then, it must be remembered, executing at the request of the country and with the applause of all artists. A more generous man than Maclise never lived; but even he could not help feeling the bitterness of neglect when the public, then about to be admitted to see in the Houses of Parliament another national picture that had been trumpeted as Maclise's two larger and far more difficult works never were trumpeted, was adjured by a popular writer to go to the Houses and "turn neither to the right nor left" until the new marvel was reached. That it should have been possible to write thus, when the 'Wellington' picture was on the right of the path, the 'Nelson' on the left, showed the state of public opinion and the writer's ignorance. We have recorded the end of our subject's labours, for he was hardly ever like himself after the 'Nelson' was completed, and have noted the end of his life, his works and his death, before describing the beginning and progress of the man's life and of his Art.

Daniel Maclise was born in Cork, on the 25th of January, 1811, and of Scottish origin. More than a century ago one of his ancestors was wounded in the battle of Fontenoy; another fought for the Stuarts. The father of the artist was likewise a soldier and an officer in the Elgin Fencibles, who, while with his regiment at Cork, married an Irish lady named Clear, of good mercantile family in that city; the three sons of this union made themselves noteworthy: they were the painter, the distinguished surgeon, and a third brother, who attained military rank. The father retired from the service, set up in business in Cork, but did not succeed. Maclise's education was originally good, and much improved by studies in after life; in youth he distinguished himself rather by application than by those brilliant abilities which in early manhood brought him to notice as a painter. In 1820 he was noted in the Cork School of Art as a handsome boy of remarkable intelligence. He made a tour among the mountains of Wicklow at this time. His first occupation in life was in Newenham's banking-house of his native city. Determined to follow Art, he left this office at the age of sixteen; and his first artistic occupation of a profitable nature was drawing portraits of the officers of the 14th Light Dragoons, then quartered in Cork. Next, he appears in Dublin, studying anatomy under Dr. Woodroffe. In 1828 we find him in London, residing in Charles Street, near the Middlesex

Hospital, and a student in the Royal Academy, where he shortly after gained the medals of the Antique School, and that for copying Guido's 'Fortune,' we believe. What his power was at this date may be judged from the fact that in 1829 he contributed to the Royal Academy Exhibition for the first time a painting (961) styled 'Malvolio affecting the Count,' the same subject, but not the same picture, as that which is comprised in the Vernon Gift. The latter appeared at the Academy in 1840, and is now at South Kensington. About this time he was engaged in supplying many books with illustrations, and, among others, *Fraser's Magazine* with a series of full-length portraits, which extended to seventy-two in number, of eminent literary and scientific personages; these illustrated so many memoirs, the work of Dr. Maginn, and were signed "A. Croquis." At this time he wrote his name in the Scottish manner, McClise. In 1830 he went to Paris for the first time, and sent to the Royal Academy seven works, six of which were portraits, including those of the Princess Sophia and Mrs. S. C. Hall. The latter and her husband were amongst Maclise's earliest friends. He was then distinguished for a handsome presence and noble manner, and rapidly rose in public esteem. In 1831 he gained the Royal Academy Gold Medal for a picture of 'The Choice of Hercules,' which is said to have been one of the most excellent of those which have been so distinguished. He did not avail himself of the privilege of travelling, which belongs to the winners of the Academy gold medal, but he continued to paint and exhibit portraits, many of which are now heirlooms in great families. 'Puck disenchanting Bottom' was shown in 1832, 'All Hallow Eve' in 1833; this is one of his most admirable works; 'Mokanna Unveiling' was at the British Institution in this year, 'Captain Rock,' in 1834, 'The Vow to the Ladies and the Peacock,' the first of his chivalric subjects, attracted great enthusiasm in 1835, and insured his election as A.R.A. in that year. This was followed in regular succession by works which made him one of the most remarkable and highly esteemed painters of the century. Thus 'Macbeth and the Witches' (1836), a fine 'Portrait of Lady Sykes,' the large picture of 'Bohemian Gipsies,' and others (1837), 'Salvator Rosa painting Masaniello,' 'Sophia and Olivia dressing Moses for the Fair,' 'The Wood Ranger,' his diploma picture now in the Royal Academy Collection, and 'Christmas in the Baron's Hall' (1838); 'The Second Adventure in Gil Blas,' 'Robin Hood' (1839); 'The Banquet-Scene in Macbeth,' 'Scene from Gil Blas,' 'Scene from Twelfth Night' (Vernon Gift) (1840). In the last-named year he was made a Royal Academician. It is needless to give a complete list of works by this artist, all of which, as they appeared, were noticed in the *Athenæum*. A few of the more important names may suffice:—'The Sleeping Beauty' (1841); 'The Play-Scene in Hamlet' (1842), now in the Vernon Gift; 'Macbeth and the Ghost,' which was recently again before the world; 'Comus,' 'The Gross of Green Spectacles,' 'Caxton in his Printing-Office' (1851); 'Marriage of Strongbow and Eva' (1854). In 1856, the first time for a long series of years, he did not exhibit. 'The Interview between Peter the Great and William the Third' (1857), in which year appeared the noble series of designs, since published by the Art Union of London, styled 'The Story of the Norman Conquest'—a series which had occupied his industrious hands and facile pencil during twelve years before. He was one of the painters of frescoes for the Summer-House in Buckingham Palace Gardens in repeating 'Comus.' He painted 'The Spirit of Justice' and 'Chivalry,' in the House of Lords, in 1850. 'Alfred in the Danish Camp,' and 'The Marriage of Strongbow and Eva,' were intended for the Royal Gallery where 'Wellington' and 'Nelson' are. When 'Wellington' was in preparation the artist prepared a cartoon of the size, forty-two feet in length, of the picture; this was exhibited, and won such admiration that some of his abler artistic brethren gave Maclise a gold portecrayon in testimony of their applause. In 1859 he

travelled in Germany to inquire into the practice of mural painting in that country, and, returning, wrote a capital Report, which was printed among the Parliamentary Papers, on the subject, recommending water-glass as a medium. He thus introduced that material to this country, executing both the Royal Gallery pictures by its means. He illustrated Lord Lytton's 'Pilgrims of the Rhine,' and Moore's 'Irish Melodies'; designed the 'Turner Gold Medal' for the Royal Academy, and that for the International Exhibition of 1862. Maclise was author of many beautiful sonnets. He was a member of the Royal Academy of Stockholm, and greatly interested in the schools of the Art-Department, and to the Department we recommend an exhibition of his works. Much of his character and opinions on Art may be studied in his evidence before the last Royal Academy Commission, 1864.

THE NATIONAL GALLERY.

THE National Collection of pictures has been lately augmented by the purchase, from Lord Taunton's executors, of the famous painting which is ascribed to Michael Angelo, and entitled 'Madonna, Infant Christ, St. John and Angels.' It first came prominently into notice at the Art Treasures Exhibition in Manchester, 1857, and was No. 151 in the lately-closed exhibition of Old Masters' paintings in the Royal Academy. The work is now numbered 809, and hangs close to 'The Entombment' (790), which the National Gallery bought last year, and which is also ascribed to Michael Angelo. This juxtaposition, which we always desired for the pictures, settles the question in the affirmative of their being by the same hand; the former seems the work of one who was in the student-stage of extraordinary powers, the latter the production of a later period in the same life, when those powers were matured and capable of telling a story in a perfect manner, of foreshortening and composing without a fault, of drawing admirably, and modelling not more completely but with greater facility than before. This is a most desirable acquisition, so good that we may suggest it should be followed by the purchase of the picture by Giovanni Bellini now belonging to Lady Eastlake, No. 146 in the late Royal Academy collection of old pictures, and representing, in a landscape, the death of St. Peter, Martyr.

A bust of St. Peter, Martyr, by G. Bellini, with the knife stuck in his head, a dagger in his heart, attributes which, being introduced as such only, do not move the placid features of an old man's face, is among our new pictures in the National Gallery, No. 808. It is admirable in painting and colour, and beautifully drawn.—A fine Carlo Crivelli, the gift of Elizabeth Mary, Marchioness of Westminster, formerly in the dining-room at Grosvenor House, hangs in the gallery at the top of the stairs. It represents 'The Madonna and Child, enthroned, with SS. Francis and Sebastian' (807). This picture, which is signed and dated, is full of grace, uncommonly rich in physical beauty, and as noble in sentiment as is frequent with Crivelli. The Virgin clasps the loving Child in the artless manner of the painter, cheek to cheek; St. Sebastian, a beautiful youth, is bound to a splendid column of marble on our right; his body, naked and pierced by many arrows, is very finely drawn and modelled, though now, as usual, a little yellow and ivory-like in colour. From our left St. Francis, having the stigmata, advances with an energetic action. At his feet, imploring the Virgin, kneels a little figure of the portly donatrix, a black nun.—A Teniers (805) represents 'An Interior—an old Woman peeling a Pear'; she is seated in a kitchen with old wooden furniture about, and near her feet a large brass pan, the painting of which is delightful; near to this are tubs, a bottle, pipkins, a red pan, &c.; a meditative greyhound stands on our right. The foreground is fully lighted; the background, except where an open door admits the day on old furniture and bare walls, is dark. The two pictures (803 and 804) by Marco Marziale, representing respectively 'The Circumcision' and 'The Madonna and Child, enthroned, with Saints,' are very interesting. We have already

referred to their history in quoting the last Report of the National Gallery. The former, which is dated 1500, shows the ceremony in question performed in the presence of stately Venetian dames and lords, and in a domed Romanesque church, which is roofed with gold-grounded mosaics, arabesques and figures. The flesh is blackish and the painting hard and heavy, but there are elements of good colour and abundance of character in the picture. The latter example is less interesting than its companion. It comprises, among the saints who stand about the Virgin and Child, John the Baptist, Gallo Abato, James of Compostella, and Andrew; a child angel, seated at the foot of the throne, plays on a guitar. Both these pictures are signed; the latter is dated 1507. The remaining picture that has been acquired is 'The Procession to Calvary' (806), by Boccacio Boccacino, of Cremona, 1496—1518, a teacher of Garofalo. This is a good, characteristic and careful piece of work, rather hard in the flesh, remarkable to many on account of the capital figure of the man who with a two-hand sword stands on our left,—a figure which is well drawn and has a most expressive face.

MUSIC

THE ROYAL SOCIETY OF MUSICIANS OF GREAT BRITAIN (founded in 1778, incorporated in 1799) for the Suppression of the Tenor of Age and Indigent Musicians, their Widows and Orphans, 12, Little Street, Leicester Square, W. Patroness: Her Most Gracious Majesty the Queen.—THE ANNUAL PERFORMANCE of Handel's Oratorio, 'THE MESSIAH,' will take place on FRIDAY EVENING, May 6, at St. James's Hall; to commence at Eight o'clock. Principal Violin, Mr. J. T. Wilby; Trumpet, Mr. T. Harper; Organist, Mr. E. J. Hopkins. Conductor, Mr. W. G. Quince (Master of the Music to Her Majesty the Queen).—Balcony Stalls, 10s. 6d.; Unreserved Balcony, 5s.; Area or Gallery, 2s. 6d.—Tickets may be had of all the principal Music-sellers; and of Mr. Austin, Ticket-Office, St. James's Hall.

MUSICAL UNION.—Reincke's Quintet, Op. 83, for Piano and Stringed, and Mozart's, in E Flat, for Piano and Wind Instruments, and a Quartet of Beethoven's, will be played.—TUESDAY, May 10.—Receipts for Subscriptions paid at the Hall will be sent, with the Programmes, next week. J. ELLIS, 9, Victoria Square, S.W.

THE ITALIAN OPERAS.

Mlle. Sessi's appearance as *Violetta* ('La Traviata') at Covent Garden, on Thursday week, quite justified her previous reputation. Both singing and acting were clever enough to keep the audience interested; a result which, on the whole, ought to satisfy. There have been *Violettas* of many kinds, and it is now next to impossible to present the character in a new light. Mlle. Sessi wisely made no effort to do so. Her *Traviata* was free from strong colouring of any sort. On the one hand, it steered clear of over-refinement; on the other it avoided repulsiveness; and this middle course distinguished the whole performance. Mlle. Sessi's *Violetta* will not be remembered in operatic history; but it may pass as a creditable impersonation now that anything better is hard to obtain. Verdi's music suited the lady more than that of Mozart; and in the finale to the first act, 'Ah! fors'è lui,' and 'Sempere libera,' a marked success was obtained. Signor Naudin's *Alfredo* matched the *Violetta* of Mlle. Sessi as regards want of colour. The character is, perhaps, the most ungrateful in all lyric drama, not even excepting *Pollio*. It embodies meanness and heartlessness in no common degree; and he who plays it must depend only upon his singing to modify the inevitable contempt of the audience which is its due. As a vocalist, Signor Naudin claims no special gifts; nor can he make amends for their absence by great histrionic ability. *Alfredo* in his hands, therefore, appears quite as despicable as the librettist intended; and we can feel no pity when such a son is doomed to be lectured by such a father as *Germont*. The latter worthy was represented by Signor Graziani, who again proved himself qualified for the part, as far, at least, as dullness is concerned. 'Di Provenza' was encored almost as a matter of course, though why it should be so favoured, those can hardly tell who see nothing to admire in wearisome repetition. Signor Capponi, the *Doctor*, was satisfactory all through; and no faults of importance were committed either by band or chorus. Signor Mario was to have appeared (for the first time these two years) on Tuesday as the *Duke* in 'Un Ballo'; but illness prevented; and Mozart's 'Il Flauto'—took Verdi's place. The change of composer possibly atoned, in

some degree, for the absence of the artist. The other performances have been repetitions.

We could do no more last week than mention the first appearance of Mdlle. Reboux as *Marguerite* at Drury Lane. The career of this artist since she sang at Her Majesty's Theatre five years ago has been one of steady progress. She left England a *seconda donna*, and returns to occupy a position which few of that class ever reach. Mdlle. Reboux has earned promotion, if the excellence of her *Marguerite* be taken as the test. We do not say that she is a perfect singer, or that her voice—a mezzo-soprano—is completely adapted to the music she has to sing; nevertheless, she is vocalist enough to satisfy those who take due account of her dramatic ability, and who do not look for perfection. Mdlle. Reboux's *Marguerite* has a distinctive character; but we shall not debate the right or wrong of its fundamental idea. Whether an artist should act according to her own impulse and be original, or follow a model and be imitative, is a wide question. At all events, the former course commends itself to Mdlle. Reboux; hence the appearance of a *Marguerite* reaching the maximum of passion. No matter what the feeling, Mdlle. Reboux expresses it with all her might. Were the artist less able, there would be danger in this constant strain. Being what she is, a safe result is assured, for whether *Marguerite's* love-delirium, her penitence, or her despair, forms the theme, Mdlle. Reboux knows how to be forcible without extravagance. In this respect her personation of the familiar heroine was worthy of note,—worthy, moreover, of the applause it received. Nothing else in the performance need detain us. The opera on Saturday was Mozart's 'Il Flauto,' in which Mdlle. di Murska, Signor Gardoni, Mr. Santley, Mr. Lyall and Signor Poli took their old parts, each with the old success. On the other hand, Madame Sinico, leaving *Papagena* to Madame Monbelli, appeared for the first time as *Pamina*. So clever an artist could not fail; but she will improve when more familiar with her new and arduous rôle. Madame Monbelli sang *Papagena's* music to perfection; and seemed, moreover, to have recovered from the stage-fright which interfered with the success of her *début*. The general performance was highly creditable. 'Le Nozze di Figaro' was announced for Thursday; and to-night (Saturday) Weber's 'Abu Hassan' and Mozart's 'L'Oca del Cairo' are to be played for the first time. It is needless to point out that this event excites an interest rarely called forth, of late years, by any operatic arrangements whatsoever.

CONCERTS OF THE WEEK.

MR. MANNS took his "benefit" at the Crystal Palace on Saturday, and was honoured by the attendance and plaudits of a crowded audience. He deserved all he got. The conductor of our finest orchestra may love to employ it sometimes upon music which only a small minority admire; but on the whole he is faithful to the best interests of his art. Beethoven and Mendelssohn figure most largely in the Crystal Palace programmes; and while this is the case an occasional flirtation with Herren Wagner, Raff, and Volckmann may be excused. The programme of Saturday contained fourteen pieces, of which eight were vocal. These we can dismiss with the bare statement that they were sung by Mdlle. Reboux, Madame Lancia, Mr. Rigby, Signor Uriò, and Signor Mongini. The orchestral selections began with Mozart's pretty and sparkling overture to 'Der Schauspiel Director,' which led immediately to Beethoven's seventh Symphony. A grander performance of this grand work Beethoven himself would hardly have desired. It represented Mr. Manns's orchestra in finest mood, and at much more than wonted strength. If the composer could "boldly place" the Symphony among his best works, the conductor could not less boldly place its performance among his highest achievements. Madame Schumann's rendering of Weber's 'Concertstück' calls for no special remark; but a word must be said against the encouragement of such liberties as that taken

by Herr Stör, "Music Director at Weimar," who thought proper some time ago to arrange Bach's violin Prelude in E major for a number of violins in a new, and so far as Bach is concerned, an independent orchestral accompaniment. A note in the programme expressly left Herr Stör's handiwork to plead its own excuse. This was unkind of Mr. Manns, who having adopted the thing, should have helped it to fight its utterly hopeless battle. The less we have of such concoctions the better. A much more attractive novelty was the ballet-music in Mendelssohn's 'Wedding of Comacho' (MS.), played for the first time. There may be little to comment on in this music, but there is much to admire; much is of a sort which those who know the composer's works can imagine without help from us. The overture to 'Oberon' ended a concert of special merit.

At the Philharmonic Society's third concert on Monday, the symphonies were Schumann's in E flat ('Rhenish'), and Beethoven's in A (No. 7). The first was played better than the second, for reasons sufficiently obvious—it was the less familiar, and took up most of the one rehearsal, which is all our historical society can afford. Will the day ever come when the production of a great work shall be a matter of loving care, and not a mere question of how to make it pass muster? The overtures were Mendelssohn's 'Melusine' and Cherubini's 'Anacreon,' the first of which gave unqualified satisfaction. Some such result the compiler of the annotated programme must have assumed, as he thought unnecessary even a portion of the elaborate puffery with which Schumann's work was supported. Madame Schumann played Beethoven's Concerto in G in a style not likely to be forgotten by the audience. Her task was a hard one, but the wrestling of the distinguished German pianiste prevailed; she overcame the Concerto, and was summoned back to be congratulated upon her victory. Madame Monbelli and Dr. Gunz were the vocalists, the latter introducing a 'Prieslied' from Wagner's 'Meistersänger,' with some effect. Madame Monbelli made a great success with 'Bel raggio.'

On Wednesday an Oratorio Concert took place in St. James's Hall, at which 'Elijah' was performed, with Madame Rudersdorff, Madame Patey, Mr. Carter, and Herr Stepan as principal singers. The performance was generally good, and gave evident satisfaction to a large audience.

Musical Gossip.

MR. BENEDICT has presented to the French Société des Artistes Musiciens the copyright and engraved plates of his 'Legend of St. Cecilia.'

THE Cantata for voices and orchestra upon which Mr. F. H. Cowen is now engaged will be called 'The Rose-Maiden,' and is adapted from a German legend.

It is now stated that M. de Flotow's 'L'Ombre' will not be performed this year. Of course, Parisian wit has made the most of a work with such a name repeatedly failing to see the light.

Le Ménestrel, in announcing that Herr Litolf, "le grand symphoniste," is writing an *opéra bouffe* for the Folies Dramatiques, suggests a prize for successful vaccination against the Offenbachian epidemic. "Où allons-nous?" asks our contemporary, in dismay.

M. CAMILLE STAMATY, pupil of Kalkbrenner and master of the late Herr Gottschalk, died recently, aged fifty-nine. Among his best known works for the piano are 'Souvenirs des Concerts du Conservatoire' and 'Études Caractéristiques sur l'Oberon.'

M. MAURICE RICHARD's commission of inquiry into the Conservatoire does not appear to be wholly satisfactory. Considerable stress is laid upon the fact that out of twenty-eight members, only eight are musicians, the twenty being journalists and functionaries. It is needless to say that musicians expect very little from their labours.

MADAME PATTI played at the Opéra Comique in the second act of 'La Figlia,' according to a

special arrangement between the managers of that house and M. Bagier of the Italiens. The receipts amounted nearly to 15,000 francs.

THE terms offered by M. Carvalho with reference to the Théâtre Lyrique having been refused, that gentleman has withdrawn his candidature.

SIGNOR VERDI has left Paris for Buseto. Report says that he has engaged to write a work for the Opéra Comique.

THE death is announced of M. Alexandre Basset, formerly director of the Opéra Comique, and of the journal *La Patrie*.

La France Musicale gives a list of twenty-four composers who are attacked by Herr Wagner in his new brochure 'Ueber das Dirigiren,' and concludes by saying, "Le massacre est complet; il ne reste plus debout que Richard Wagner; il a tombé tous les autres."

DIED at Berlin, on the 14th inst., at the age of eighty-one, Herr Adam Bader, a tenor whose reputation is chiefly associated with Spontini's operas.

AN unpublished mass by Donizetti was to be performed on Thursday last at the church of St. Mary, Bergamo.

MR. MAX STRAKOSCH is said to have the management of Mdlle. Nillson's approaching tour through the United States.

DRAMA

THE HAYMARKET THEATRE.

Few tasks are more difficult for the dramatist than to retain the sympathies of an audience in behalf of a character whose every action proves him unworthy of respect. When the moral tone of a country is low, certain forms of immorality are readily condoned. Generally, however, the dramatist feels that looseness of morals must be compensated for by the possession of splendid qualities, and makes accordingly his beau or his gallant the owner of every manly virtue save one. Balzac, whose experiments are always the boldest, tried in more than one work, and notably in his play of 'Mercadet le Faiseur,' to enlist sympathy in behalf of a man almost devoid of everything like honour. But Balzac even faltered a little in purpose, and introduced in 'Mercadet' a redeeming trait scarcely in keeping with the general character. In 'Barwise's Book' Mr. Craven has chosen a hero who is a degraded Mercadet,—a man who shrinks from no crime that does not involve violence. The principal character in the piece, Charles Mulcraft, is a hypocrite, a swindler, and an impostor. A certain readiness to acknowledge defeat when inevitable, a jaunty air, and a few curious and rather amusing habits are all that save him from being regarded as an unmitigated villain. The clever dialogue introduced into the play, and the droll acting Mr. Sothorn exhibits in its degraded hero are powerless to fight against the difficulty thus created; and the piece, though at the moment it causes laughter, leaves a decidedly unpleasant impression. In literary merit 'Barwise's Book' stands higher than some of Mr. Craven's recent pieces; but it is almost destitute of thoroughly pleasant characters. Its hero we have described; its heroine is a woman whose levity of character places a barrier, for a time unsurpassable, between herself and her lover, who, on his part, treats his mistress, when penitent, with unbecoming and unedifying sternness. The rich uncle, who proves the *deus ex machina*, is a returned felon, and another character introduced seems compounded from Mawworm and Uriah Heep. An ugly gallery this! yet the whole of the unpleasant characters are not described. The best part of the play is the relation between two of the *dramatis personæ*—one Laglot, the returned Australian, and the other Rogate, the hypocritical evil-doer by whose aid the worst schemes of the hero are carried into effect. Laglot's first crime was due to the temptations placed in his way by Rogate, and its punishment was the result of that worthy's treachery. When Laglot first thinks of returning from

Australia, accordingly, it is with the intention of killing his enemy; but as he gets older and richer other thoughts come into his head; he will drive the old sinner into penitence. This task he attempts, and in the end accomplishes. The manner in which this curious representative of the Church Militant bullies, frightens, shakes, and at length drives his victim to a confession of his misdeeds and to an assumption of penitence, though a little extravagant, is original and amusing.

'Barwise's Book' was generally well played. Miss Robertson was excellent as the heroine, and Mr. Sothorn, Mr. Buckstone, Mr. Compton and Mr. Chippendale were all good in their respective parts. Mr. Chippendale's acting deserves especial commendation.

THE PRINCE OF WALES'S THEATRE.

So exhilarating is Mr. Robertson's dialogue, when spoken by such actors as Miss Wilton has assembled at the Prince of Wales's Theatre, that not until the effect is passed is the spectator able to judge calmly of the nature and merits of the play in which it occurs. Looking back from a short distance, he is surprised to find how small a matter has afforded him so much gratification. There is, however, about the mixture of tenderness and cynicism of which Mr. Robertson's comedy is made up a great attraction for most playgoers. The double need of the amusement-seeker, the titillation, both intellectual and emotional, he craves, is satisfied. A piece slighter in itself, and making more appeals to the powers of credulity of the audience, than 'M.P.,' Mr. Robertson's latest comedy, is not often written by a clever man. But the arrangement of the materials employed is so admirable, and the materials themselves are so good, that an effect is produced such as a work of highest merit might fail to obtain. We would not speak in disparagement of Mr. Robertson's works. Merit of a very high order is theirs, and the proof of its possession is afforded in the very quality to which we refer; but their defects are commensurate with their excellencies, and it is not until the impression produced by a first performance is worn off that this fact can be perceived. Delicacy, brightness, tenderness, mixed with a quaint realism altogether unlike the realism of Mr. Boucicault or other writers for the stage are the more characteristic attributes of Mr. Robertson's later writings. In the composition of 'M.P.,' the author has sought to expand, as it were, the scenes of love-making between Lorenzo and Jessica, in 'The Merchant of Venice'; a few lines from which, as a sort of acknowledgment of indebtedness, are introduced into his text. An election contest between a country gentleman of high honour and a self-made man, in whom vulgarity and insolence are only less offensive than an ill-worn assumption of patriotic motives, supplies the groundwork of a plot wholly composed of love-making and intrigue. Two pairs of lovers wander about among the alleys of an old park, for a brief while longer the property of a gentleman of good family, now bankrupt. They talk delightful nonsense, and tease, banter or coquet with each other with most Arcadian prettiness. Meantime, selfish interests connected with the election interfere, and disturb for a moment the current of their loves. But, the difficulties removed, the water is limpid and tranquil as before. Here is the whole story. So simple is it that dialogue bright even as that of Mr. Robertson would scarcely be sufficient to maintain the interest through four acts, had the play nothing else on which to depend. Dialogue, however, is aided by the characterization, which is thoroughly clever. Mr. Dunscombe Dunscombe, the bankrupt gentleman, is an excellent study of modern manners, and reflects high credit upon Mr. Robertson and upon Mr. Hare, the admirable actor by whom it is presented. A shade of apparent exaggeration is no more than is necessary to adequate stage effect. Isaac Skoome, a wealthy manufacturer, and, as he boasts, a self-made man, is a little caricatured, but not too much for the purpose of the lesson Mr. Robertson wishes to convey. Both the girls introduced are charm-

ingly sketched, and their lovers have the mixture of folly and stupidity, with generosity and manliness which are supposed to be characteristic of adolescent affection. The minor characters are drawn with care scarcely less exemplary, and are so disposed as to afford great amusement by the contrasts they exhibit.

The acting is as good as the dialogue. Miss Wilton, as a light-hearted girl, and Mr. Hare as a country gentleman, show themselves true artists. Miss Addison is delightfully demure as a Quaker maiden in a dove-coloured dress; Mr. Addison gives a good representation of the purse-proud manufacturer; and Mr. Coghlan and Mr. Bancroft present successfully two different types of youth more or less love-sick. Few plays have been received with greater favour by an audience. A slight want of interest was manifested near the middle of the piece, but each separate act drew frequent laughter and applause. The whole is a success creditable to all concerned in its production.

THE PRINCESS'S THEATRE.

On Friday in last week Marivaux's comedy, 'Les Fausses Confidences,' replaced the 'Tartuffe' of Molière. This piece, the notion of which was taken, like that of many of the best French comedies, from the inexhaustible mine of Lopez de Vega, was written by Marivaux for the celebrated Sylvia, and was produced first at the Théâtre Italien, and subsequently at the Français. It is one of the best works, if not the best work of its author. *Araminte*, its heroine, is not less thin-skinned and susceptible than are all the heroines of Marivaux; but she is very gentle, natural and womanly. Her suddenly-formed love for the man she believes to have accepted the post of "intendant" of her house in order to be near her is excusable, and is even touching. Madame Plessy plays the part admirably, with a dignified reticence through which tenderness is constantly appearing. *Dubois*, the valet, to whose services Dorante owes his triumph over *Araminte*, is another good character, and is comically presented by M. Daubray. Madame Crosnier plays the haughty *Madame Argante*, Mdlle. Marie Paturol is the sentimental *Marton*, M. Clèves *Dorante*, and M. Larinet *M. Remy*. The 'Post-Scriptum' of M. Émile Augier showed Madame Plessy and M. Lafont in two characters well suited to them. The proverb, which is very like the 'Il faut qu'une Porte soit Ouverte ou Fermée' of De Musset, but has more slyness and satire, and rather less delicacy of workmanship, shows only how the owner of a house makes love to a fair "locataire." The lady is expecting a lover returned from over sea, and has disguised herself in white hairs to test his constancy. He, to the credit of manhood, goes bravely through the ordeal; but the lady herself is not equally heroic, and finds a score of reasons for repudiating further connexion with a lover whose real fault, only named in a postscript, is, he is bald. Some very good dialogue is contained in the piece, and was well rendered by the two clever artists engaged in the representation.

On Monday M. Sardou's comedy, 'Les Vieux Garçons,' was played for the first time. The reputation this piece has acquired is out of proportion with its merits. Its construction is remarkably ingenious, its dialogue is pointed, and two or three scenes in the later acts are dramatic and powerful. But these advantages are scarcely sufficient to compensate for the dullness of the two first acts, and for the grievous improbability of the less important situations. The vindication of marriage, which forms the moral of 'Les Vieux Garçons' is singularly half-hearted. Conjugal fidelity triumphs in the end over all forms of seduction. But the siege which virtue undergoes shows that the warfare is mimic. Of the three would-be seducers M. Sardou exhibits, the most formidable, De Mortemer, is fifty years of age; while the two others are simple figures of fun, who could move a woman to nothing but laughter. Not much higher in moral calibre than the lovers are the husbands, one of whom leaves his wife in order to get drunk with his former mistress. In the duel between husbands and lovers, accordingly, the spectator

feels something like Iago when Roderigo is about to attack Cassio: whichever way the combat goes, the result is in one sense gratifying. Among the many unpleasant and disreputable types M. Sardou has collected, stands one innocent being, a girl. Her, with what would be cynicism in any one but a Frenchman, he represents as a fool, who ventures into the den of the wolf, and plays with his teeth and claws in a manner denoting such unconsciousness of danger as secures her from attack. A play in which ignorance does duty for innocence, while Pantaloon wears the mask of Don Juan, can scarcely make a strong appeal to the moral sense of an audience. The whole merit, then, of 'Les Vieux Garçons' lies in the scenes in which the character of De Mortemer is illustrated. De Mortemer has been weaned by the beauty of Antoinette, the heroine, from his ordinary pursuit of married women. In an interview with the girl, commenced with most sinister intentions on his part, her innocence and childish confidence so impress him that he dares not further urge the schemes he has formed. Instead of harming her, therefore, he bids her escape from a room in which she encounters danger of the very existence of which she is unconscious. The fact of the temporary presence of Antoinette in this room becomes known to her lover, De Nantya, who, putting upon it the worst construction, challenges De Mortemer. Before the duel can be arranged, accident reveals to the "vieux garçon" that the youth is his son, the offspring of a *liaison* contracted in his youth. He refuses, of course, to fight, and as he is reluctant to reveal his relationship to one who has treated him with immeasurable scorn and contempt, he is compelled to bear in silence accusations of cowardice and dishonour. In the end, the true state of affairs is revealed; De Nantya apologizes, and De Mortemer, converted, at last seeks, in the domestic joys of his son and his daughter-in-law, pleasures purer and more durable than have been afforded by his former pursuits. Three scenes in the play are strong: they are those which show De Mortemer, first, vanquished by the innocence of the woman he desires to seduce; next, subject to the humiliating rebuke and menace of his son; and, lastly, timidly seeking to obtain a recognition of parental claims and an avowal of filial affection. In these scenes M. Lafont was seen to complete advantage. In less stirring situations the effects of years are discernible in his acting. Here, however, there was no sign whatever of failing powers, and the pathos and strength of the scene were brought out in a masterly manner. Mdlle. Léonide Leblanc played *Antoinette* pleasingly. The female characters were adequately sustained, but the masculine representatives left much to be desired.

THE ROYALTY THEATRE.

The last days of Miss Oliver's management of the Royalty Theatre have been signalized by the production of a comedy, or, it might more justly be said, a farce in two acts. 'Little Mother' is by Mr. J. Maddison Morton, who has obviously found his plot in one of the vaudevilles of the Variétés or the Palais Royal. All the characters and machinery belonging to pieces of this class are presented. A student who has formed a connexion with a grisette, of which a bourgeois father disapproves, a girl from the country, who watches over the fortunes of her sister the grisette, and by her skill, tact and impudence succeeds in securing her happiness, with other similar personages, are the familiar properties of all similar productions. English dresses, however, sit in this instance with more than ordinary grace upon French characters; and English language sounds more appropriate than usual in French mouths. Though preposterous in subject and in incidents, this piece was mirth-moving. It was adequately acted, and was altogether a success.

THE CHARING CROSS THEATRE.

A COMÉDIE-TÊTE, by Miss Emma Schiff, with the title 'The Twin Sisters,' has been produced at this house. Its subject is the *ruse* adopted by a young lady to win the affections of a gentleman

whose only objections to marry her are derived from the fact that it is expedient he should do so. She lures him many hundred miles from home, then personates her twin sister, between whom and herself a marvellous likeness is said to exist. The youth finding a woman attractive in feature, and bound to him by no conceivable link of interest or duty, proposes for her at once. The stratagem is thus successful, and the feminine diplomatist, having won her lover, owns the means she has employed. Though a little verbose, the piece is moderately interesting. Mr. Wybert Reeve was good as the lover. Other parts were well played by Miss Fowler and Mr. Robson.

Dramatic Gossip.

THE death is announced of M. Nestor Roqueplan, the well-known manager of the Châtelet. The Variétés, the Opéra, and the Opéra Comique have also in turns been under his management. M. Roqueplan was the author of several tales and social sketches, the latest of which, 'Parisine,' was published last year. He contributed also to the *Figaro* and various other papers. M. Roqueplan was in his sixty-seventh year.

A DRAMA, by M. Edouard Brisebarre, produced at the Ambigu Comique, and entitled 'L'Arracheur des Dents,' is founded upon a crime of recent occurrence. A murder is committed, and the suspicion of guilt is thrown upon an itinerant dentist, who, but for the confession of the real criminal, would suffer the penalty of death. The piece was scarcely successful.

'LES POINTS NOIRS,' a one-act comedy by M. Albert Wolff, produced at the Vaudeville, presents M. Geoffroy in the character of a bourgeois of the Prudhomme type, who has suddenly become enriched. Possessing a mania for speculations, he reads the journals to see whether the funds are likely to rise or fall. Each article he peruses changes his political convictions and brings upon him new forms of anxiety. A candidate for the hand of his daughter is obliged to watch eagerly these changes, and to render his own opinions conformable to the chameleon-like views of his proposed father-in-law. In the end all is well, and the bourgeois is compelled to confess that it is foolish for a man who never had any opinions to be constantly endeavouring to change them.

THE following Parisian theatres will close during the coming season:—The Odéon, Opéra Comique, Italiens, Variétés, Porte Saint-Martin, Folies Dramatiques, Déjazet, Château d'Eau, Délassements, Nouveautés, Menus Plaisirs, and St-Pierre.

'MATHILDE,' by M. Eugène Sue, has been revived at the Porte Saint-Martin. Twenty-eight years have elapsed since this piece was last played.

At a recent *matinée littéraire* at the Gaité, M. Legouvé, whose tragedy of 'Médée' was performed, delivered the *conférence*. In this he drew a long parallel between Mlle. Rachel and Madame Ristori, which he accompanied by personal recollections of both actresses.

AN historical drama, in seven tableaux, by MM. Moléri and Leroy, has been played at the Beaumarchais. Its title is 'L'Inquisition,' and its scene is laid in Spain in the seventeenth century.

THE 'Quitte pour la Peur' of Alfred de Vigny is announced for immediate performance at the Comédie.

THE 'Marion Delorme' of M. Victor Hugo will shortly, it is said, be played at the Porte Saint-Martin.

THE Délassements Theatre in Brussels is now under the management of M. Ariste, and has been re-christened the Gymnase Dramatique.

'BLANCA DA BASSANO' is the title of a new tragedy in five acts, written by the Cavaliere Giuseppe Ramelli.

SIGNOR FRANCESCO DALL'ONGARO'S 'Tesoro,' a play derived from a few lines forming a fragment of one of Menander's comedies, has been successful at the Niccolini Theatre in Florence.

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